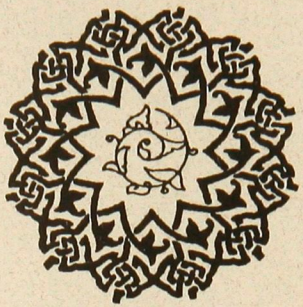
Middlebury College
The School of Arabic

Summer 1995



LETTER FROM THE DIRECTOR

Ahlan wa sahlan wa marHaban!

Since its founding in 1982, Middlebury's School of Arabic has attracted more than 750 students from the United States and abroad. For both students and faculty, the nine-week program offers a unique and intense experience.

The School of Arabic at Middlebury College has played a key role in the development of instructional materials that reflect the latest trends in foreign language pedagogy. From 1987 to 1990, the School produced new materials for the teaching of listening, reading, and speaking skills in Arabic at various levels. The School is now developing a comprehensive textbook series for the teaching of Arabic at the elementary, intermediate, and advanced levels. The first book, *Al-Kitab, part I,* is being field tested at a number of institutions in the United States; other volumes are forthcoming.

The School's commitment to the development of new materials and methodologies can be seen in curriculum changes implemented over the past few years. A new advanced elementary level has been added, and the School has introduced colloquial classes to students in the high intermediate and advanced levels.

Films, lectures, and cultural events in Arabic introduce students to the rich cultural, artistic, and religious life of the Arab world today and the extensive Arab heritage in many fields. Our program has been further enriched through the creation of a number of clubs in which students use their language skills in contexts that are of interest to them.

An important part of the Middlebury program is the student body. Middlebury attracts serious and diligent students from institutions of higher education in the United States and abroad. The School of Arabic takes great pride in its "graduates" whose commitment and devotion to language study is unparalleled.

The School's faculty represents some of the best programs in Arabic in the United States and the Arab world. Their dedication to their work during the summer ensures the highest quality of instruction and is a major contributor to the School's success. Interaction between students and faculty also makes the program unique, as individual attention and continuous contact reinforce the learning of the language.

The Middlebury program in Arabic is challenging and requires total commitment from students and faculty, a great deal of personal flexibility, and the ability to adapt to a group lifestyle. It also requires a positive attitude and a good sense of humor. Despite the rigorous nature of the program, at the end of the summer most students feel a very strong sense of achievement. I myself have enjoyed the Middlebury experience a number of times, both as a faculty member and as the director. As the 1995 session approaches, I look forward to another successful summer at the School of Arabic and to working with those of you who have decided to become part of the Arabic experience at Middlebury.

Once again, *Ahlan wa sahlan* to our program, and please let us know if we can be of service to you. See you soon in Middlebury *inshaa'allah!*

Mahmoud Al-Batal

Director

The School of Arabic

The School of Arabic emphasizes reading, listening, speaking, and writing skills, all of which are practiced daily. It uses a communicative and functional approach to the study of Arabic. An exceptionally wide-ranging collection of authentic listening, speaking, and reading materials, completed in August 1990 with assistance from the U.S. Department of Education, aids in the students' acquisition of the four skills.

The main focus of the School is the teaching of Modern Standard Arabic (*al-FusHaa*). The addition of colloquial Arabic to the School's curriculum, beginning in 1991, has responded to a growing need to make students more native-like in their oral proficiency.

The material covered and the level of proficiency achieved in one summer at the Middlebury School of Arabic is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of each session.

The School has its own language lab with a selection of tapes for work on all skills. In addition, students have access to word processing in Arabic at the Middlebury College computer center. A number of Macintosh computers equipped with the Nisus Arabic word-processing program are made available to students of the School of Arabic.

The Middlebury College library houses an Arabic collection which students may use for outside reading and class research. The School also has an extensive collection of authentic audio and video tapes from the media in many parts of the Arab world.

ADMINISTRATORS AND STAFF

Director: MAHMOUD AL-BATAL. Associate Professor of Arabic, Emory University., Ph.D., University of Michigan

Coordinator: LINDA MARCHICA.

Bilingual Secretary: FRANK TIPTON. B.A. Georgetown University

NEH Project Assistant: HICHAM HAMDAR. B.S., McMaster University, Hamilton, Ontario

FACULTY*

NABIL ABDEL-FATTAH. Lecturer in Arabic, University of California, Berkeley, Ph.D., University of Texas at Austin

AMIN BONNAH. Lecturer in Arabic, Georgetown University, M.A., American University in Cairo

KRISTEN BRUSTAD. Assistant Professor of Arabic, Emory University, Ph.D., Harvard University

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AYMAN EL-DESOUKY. Assistant Instructor, University of Texas at Austin, M.A., University of Texas at Austin

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MAHA EL-MARRAGHI. Teaching Fellow, Indiana University, M.A., McGill University

ELIZABETH JOHNSON. Teaching Fellow, B.S., Georgetown University

SAMIA SAYYED MONTASSER. Lecturer in Arabic, George Washington University and Foreign Service Institute, M.A., Bath University, Bath, England

BARBARA ROMAINE. Lecturer in Arabic, The College of William and Mary, M.A.T., University of Massachusetts at Amherst

ZEINAB TAHA. Senior Arabic Language Teacher, Arabic Language Institute, American University in Cairo, M.A., American University in Cairo

**Faculty from the 1994 session*

GRADUATE INTERN

Mandy McClure, B.A., University of Texas at Austin

PROGRAM OF STUDIES

Students are placed in the following levels based on scores from written and oral proficiency exams which are administered at the beginning of the summer session.

101-102 Elementary Arabic (Level 1)

The beginning level is designed for students with no prior knowledge of Arabic. Daily coursework combines the use of a textbook with the use of authentic materials on a variety of topics for reading and listening comprehension. By the end of the course, students are expected to (1) have a mastery of the writing and sound systems of Arabic, (2) be able to understand and use basic grammatical structures, (3) have active use of about 1000 vocabulary words, (4) comprehend short reading passages, (5) understand sentence-length utterances in a limited number of content areas, and (6) handle a limited number of interactive, task-oriented social situations.

There are five hours of classroom instruction per day in addition to work in the language lab and written assignments. Students should expect to spend between five and six hours per day on assignments and study outside of class. From the outset, the medium of instruction is Arabic, except for occasional grammatical explanations. (4 units)

Required Texts

(1) *Alif Baa, An Introduction to Arabic Sounds and Letters*, by Brustad, Al-Batal & Al-Tonsi

(2) *Al-Kitaab fii Ta'allum al-'Arabiyya, Vol: 1*, by Brustad, Al-Batal & Al-Tonsi

199-200 High Elementary Arabic (Level 1.5)

This course is designed for students who have had some exposure to Arabic either through living in an

Arab country or through a short period of formal study, but who have not reached the intermediate level of proficiency. The course assumes full control of the writing and sound systems of the language. Emphasis here is placed on the expansion of vocabulary and grammatical structures so as to allow the students to begin functioning with the language in a variety of situations. Materials used at this level are drawn from both the elementary and intermediate levels. Students at this level are expected to use Arabic from the beginning of the session, and classes are conducted entirely in Arabic.

There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

Required Text:

Al-Kitaab fii T'allum al-'Arabiyya, Vol. 1, by Brustad, Al-Batal & Al-Tonsi

201-202 Intermediate Arabic (Level 2)

The regular intermediate level begins with a thorough review of basic Arabic grammar and vocabulary in order to bring students to a common working level. Objectives at this level are acquisition and expansion of vocabulary (1500-1700 words), the development of skills in reading, writing, listening, and speaking, and the mastery of basic grammar, including more complex structures not covered in the beginning course. These objectives are achieved through class discussion and intensive study of authentic written texts, and through intensive oral/aural practice using authentic audio and video materials.

There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

Required Text:

Al-Kitaab fii Ta'allum al-'Arabiya, Volumes 1 & 2 by Brustad, Al-Batal, and Al-Tonsi

301-302 High Intermediate Arabic (Level 3)

This course is designed to allow accelerated learning for intermediate students who bring with them a more solid background in Arabic than students in 201-202. The general objectives are the ability to

handle a variety of communicative tasks successfully, the ability to understand sustained listening passages, the ability to read more authentic passages, the ability to write letters and paragraphs, and mastery of basic and more complex grammatical structures.

Classes meet for five hours per day. In addition, work outside of class requires an average of five to six hours a day. (4 units)

Required Text:

Modern Standard Arabic, Intermediate Level (Revised version) by Peter F. Abboud et al.

401-402 Advanced Arabic (Level 4)

Students accepted at this level are expected to have mastered basic grammar and word mechanics and possess an Intermediate-Mid oral proficiency rating, or higher, in Modern Standard Arabic. The course is designed to have students attain advanced proficiency in the skills of reading and listening comprehension, writing, and speaking. After an initial review period, reading and listening activities for the course deal exclusively with authentic materials on various contemporary topics in language, literature, and the social sciences. Through outside projects, class presentations, lectures, book reports, and extensive use of authentic written materials and audio-visual programs, students develop advanced skills in reading, writing, speaking, and listening. Special emphasis at this level is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Coursework at this level includes extensive reading of advanced texts. Students can expect to be able to read, write, and discuss a wide variety of complex academic and intellectual subjects with a high degree of language proficiency by the end of the session.

Classes meet three to four hours a day, and students should expect to spend five to six hours outside class on assignments and preparation. (4 units)

A collection of reading materials will be made available to students at the Middlebury College bookstore.

Electives in Colloquial Arabic

Each student at the High Intermediate and Advanced levels (levels 3 & 4) is required to choose one colloquial

elective course which meets four hours per week in addition to the regular course load. These electives represent a basic component of the curriculum at these levels. They are ***not optional*** and are ***not separate courses*** for which students receive separate credit or separate grades. A student's performance in the chosen elective contributes to the determination of the final overall grade for the course.

The elective offerings vary from year to year based on student interest and the availability of instructors. The courses that were offered during the 1993 and 1994 sessions were:

(1) Elementary Egyptian Arabic

This course is designed to expose students to the basics of Egyptian Colloquial so as to allow them to function in daily-life situations.

(2) Intermediate Egyptian Arabic

This course is intended for students who have had some exposure to Egyptian Colloquial. Special emphasis in this course will be placed on the use of audio-visual materials.

(3) Elementary Moroccan Arabic

This course is designed to expose students to the basics of Moroccan Arabic

(4) Elementary Syrian Arabic

This course is designed to expose students to the basics of Syrian Arabic, allowing them to function in daily-life situations.

Clubs

In addition to regular coursework, students above the first level are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 1994 summer session included the following:

(1) Arabic Music and Dance Club
(2) Literary Club
(3) Political Club
(4) "Turath" (Heritage) Club
(5) Cinema Club
(6) Qur'an Club

Due to their limited oral proficiency, Elementary students form their own club for the first half of the session and join the other clubs for the second half.

The School of Arabic

Middlebury College
Middlebury, Vermont 05753-6131
(802)388-3711 ext. 5508
languages@middlebury.edu

Summer 1995

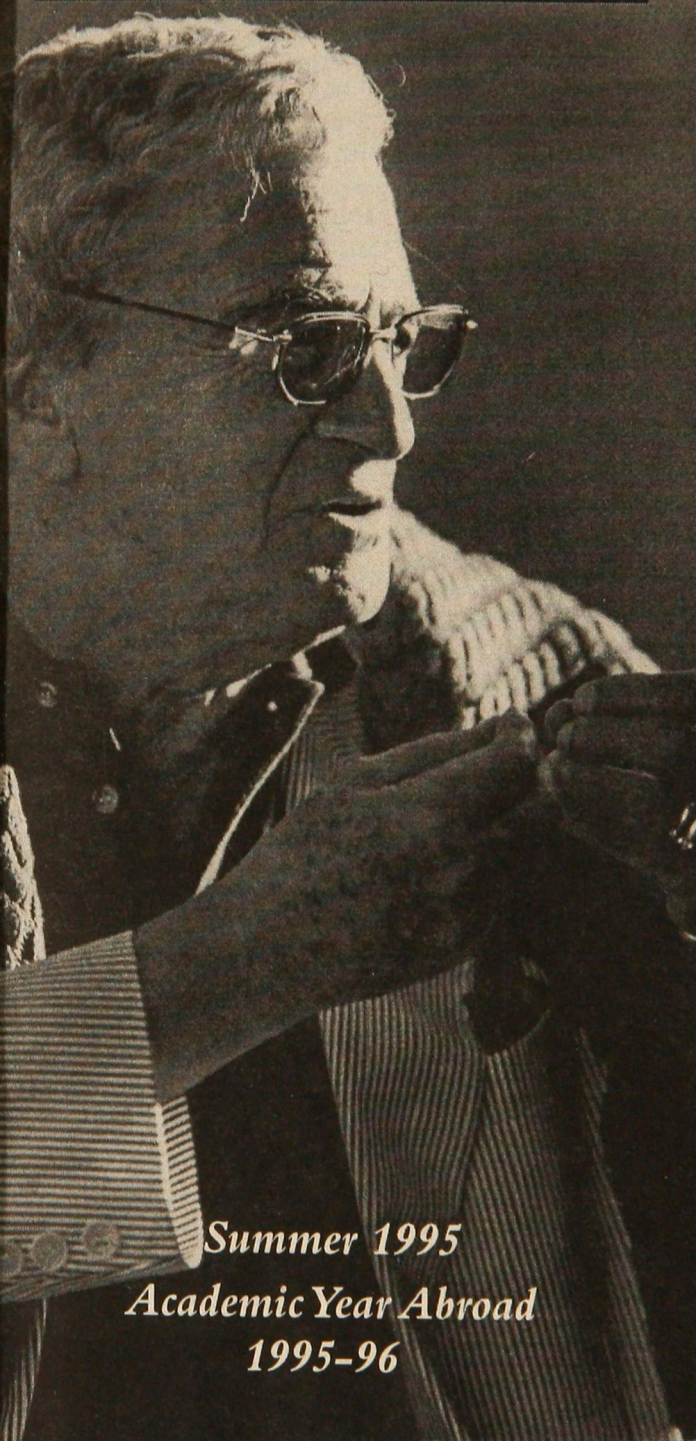
Nine Week Session
June 9 - August 11
Total Fees - $5,435
(Tuition - $3,600; Board - $1,310; Room - $525)

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, national or ethnic origin, sexual orientation or disability in any of its programs or activities. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury College
The Italian School



Summer 1995

Academic Year Abroad
1995-96

The Italian School

Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5510

Summer 1995

June 23 - August 11
(Seven-Week Session)
Total: $4125
(Tuition $2700; Board $1020; Room $405)

June 26 - August 11
(Six-Week Session)
Total: $4040
(Tuition $2700; Board $960; Room $380)

July 7 - July 30
(Three-Week Institute)
Total: $1510
(Tuition $900; Board $435; Room $175)

Academic Year 1995-96
The School in Italy
Graduate and Junior Year Programs
Tuition: Full year - $10,300; Semester - $5260

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Introduction to the 1995 Program

The 1995 session of the Middlebury College Italian School completes the tenure of Professor Edoardo Lebano as Director, a position he has held since 1987. Much has been accomplished under his leadership: both the intensive language program and the graduate program have been redesigned to reflect recent developments in pedagogy and in literary criticism; our students set the standard for proficiency on the three levels of the intensive language program; Middlebury M.A. recipients in Italian are accepted to the best Ph.D. programs; all attendees, because of their experience at the Italian School, have enhanced their credentials to distinguish themselves in their disciplines.

The Middlebury difference, in a very significant way, stems from the faculty choices made by the Director. In recent years, the Italian School has been privileged to include internationally-known figures such as the film director Giuseppe De Santis and the soprano Virginia Zeani; scholars such as the late Glauco Cambon, Giovanni Cecchetti of U.C.L.A., Franco Fido of Harvard University, Paolo Cherchi of the University of Chicago, and the linguist Hermann Haller of Queens College of the City University of New York. We were privileged to award an honorary degree to the late Giovanni Spadolini. Formerly prime minister, president of the Italian Senate, and one of Italy's most respected political figures, Mr. Spadolini was also an internationally renowned historian and professor at the University of Florence. His visit remains a memorable event at Middlebury College.

Professor Lebano, for his last summer, has once again assembled a faculty of international and national prominence for a program rich in new initiatives. Returning as Scholar in Residence after many summers on the Italian School faculty, Professor Albert Mancini will deliver a series of lectures on the Renaissance. Well-known both here and abroad for his seminal work on the early Italian novel, Professor Mancini is currently editor of *Italica*, the leading journal in Italian studies. Recognized as one of Italy's leading sociologists, as his numerous appearances on Italian national television and in the print media attest, Professor Enrico Pozzi will visit the Italian School to lead a round table discussion on recent developments in Italy. An institute designed especially with in-service teachers

in mind will focus on using emerging technologies and in placing the Italian-American experience in proper perspective. Three faculty will participate: Professor Salvatore Bancheri will share his expertise in computer-assisted instruction; Professor Antonio Vitti, author of recent books on Pasolini and De Santis, will investigate uses of film and video (as well as teach a course on recent Italian cinema). Co-editor of the journal *Voices in Italian Americana*, Professor Paolo Giordano brings his long experience in the field of Italian-American studies to this special workshop, and will teach an introductory course in Italian literature in the intensive language level.

Director of Italy's highest degree program at the University of Florence—the Dottorato di Ricerca—Professor Gino Tellini was much admired by colleagues and students in his first Middlebury summer. He returns to teach courses on contemporary Italy. Although American influence on twentieth century Italian literature is well-documented, a systematic exploration of this phenomena is rarely found in graduate curricula in Italian. The course led by Professor Mario Domenichelli, one of Italy's leading scholars of American literature, is an enriching complement to this summer's program. Long on the Italian School faculty, Professor Emeritus Davy Carozza places at the disposal of new graduate students his expertise in critical methods in an introductory course on literary criticism. Professor Carlo Sala of the University of Paris X-Nanterre, whose lecturing skills and encyclopedic knowledge of art have become legendary at Middlebury, will offer a course on Baroque art in Rome, Venice, and Turin. The extensive offerings in the graduate program include a course on Italian women writers, taught by Professor Maria Carla Papini of the University of Florence, a specialist in women's studies and twentieth century Italian literature who has many years of experience with the Italian School. Beginning graduate students will gain a fundamental orientation in the period survey of Medieval and Renaissance literature led by Professor Franco Triolo of the College of William and Mary. For more experienced students, Professor Lebano will offer an in-depth examination of *Orlando furioso* and *Gerusalemme liberata*, chivalric masterpieces of the Renaissance.

As is customary, graduate language courses are staffed by experts in the field: Grazia Viva Pozzi, who has extensive experience with the advanced

Italian course, has co-authored its textbook. Professor Michael Lettieri, who will teach stylistics, is also author or co-author of several Italian textbooks.

The intensive language level features a close-knit faculty who have perfected their courses during a long association with the Italian School. Level I will once again be led by Anna Carozza, whose energy, commitment, and classroom skills have won legions of admirers among her students and colleagues. Editor of the journal *Pirandellian Studies*, multi-talented Professor Walter Centuori will be in charge of the advanced intermediate course, assisted by Professor Vincenzo Gatto, who holds a Doctor of Modern Languages degree from Middlebury College. In recent years, the intermediate Italian course has become identified with Professor Augusto Mastri, who returns again this year, as will Professor Vanna Fonsato of McGill University, who will be in charge of a conversation course. New faculty include Francesca Parmeggiani, who will teach a cognitive approach to Italian grammar, and Laura Salsini, who will assist Professors Carozza and Mastri. Intensive language students who demonstrate a high level of proficiency have the option of selecting Professor Tellini's course on contemporary Italy, Professor Sala's course on Baroque art, or Professor Vitti's course on recent Italian cinema.

The Italian School is also fortunate to have a talented and dedicated staff, Josephine Aiello, Sandra Bonomo, and Max Creech. Their contribution is essential for the smooth running of a complex endeavor.

The rich and varied program for the 1995 session of the Italian School surely sets a lofty standard unlikely to be duplicated elsewhere. Having been associated with the Italian School since 1981, and having witnessed its growth in the last 15 years, I am certain I speak for all of us who have been privileged to work with Professor Lebano and who have been inspired and touched by him: "Grazie."

Ugo Skubikowski
Professor of Italian
Middlebury College

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four hours per day in class and drill, in addition to laboratory and other homework. The intensive nature of the program is sustained through the low student-teacher ratio: eight to one at the intensive language level and six to one at the graduate level.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees. The M.A. degree in Italian is comprised of twelve

courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. The curriculum is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistics course (unit) at the 600-level, two units in civilization, three in literature courses, and, for those students planning to teach and completing an M.A. on the Middlebury campus, one unit in methodology or professional preparation. An M.A. candidate who wishes to finish degree requirements in Florence must also present an independent research project worth two units of credit.

Students who wish to fulfill M.A. degree requirements in Florence must successfully complete three graduate courses, including a 600-level (or above) literature course, on the Vermont campus prior to enrolling in the School in Italy. Admission to the School in Italy is based on performance in the summer courses and on faculty recommendation.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; four graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; one year's residency in Italy; proof of successful teaching experience in Italian; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be begun and completed within the six weeks of the graduate session.

Inquiries should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisers before leaving.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Dean of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the D.M.L. degree.

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $975 (tuition $600; room and board $375).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1996 and the academic year 1996-97 will accompany admissions materials published by the Language Schools in November 1995.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: The Cesare Barbieri Endowment Fund, The Pierina B. and Salvatore J. Castiglione Scholarship Fund, The Joan F. Giambalvo Scholarship Fund, The Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, The Kenneth Sozzi Memorial Scholarship Fund, Rotary Club Milano Nord, Michelina Pietrangelo Memorial Scholarship Fund, and The Antonio and Ida Quaglia Memorial Scholarship in the Italian School.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Awards
Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

Enrollment
Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1995, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission
Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 1996 summer session and the 1996-97 academic year abroad will be available in November 1995 from:

The Italian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5510
languages@middlebury.edu

Administration, Faculty, and Staff

Director: EDOARDO A. LEBANO. Professor of Italian and Director of Graduate Studies, Center for Italian Studies, Indiana University. Ph.D., The Catholic University of America.

Associate Director: MICHAEL LETTIERI. Associate Professor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

Faculty

SALVATORE BANCHERI. Assistant Professor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

ANNA CAROZZA. Former Lecturer in Italian, University of Wisconsin-Milwaukee. School Teacher Certificate, Roma; B.S., University of Wisconsin-Milwaukee.

DAVY CAROZZA. Professor Emeritus of Comparative Literature, University of Wisconsin-Milwaukee. Ph.D., The Catholic University of America.

WALTER CENTUORI. Associate Professor of Italian, University of Nebraska, Lincoln. Dottore in Lettere, Università di Napoli.

MARIO DOMENICHELLI. Professore ordinario d'Inglese, Università di Pisa. Dottore in Lingue Straniere, Università di Urbino.

VANNA FONSATO. Faculty Lecturer, McGill University. M.A., McGill University; Doctoral Student, McGill University.

VINCENZO GATTO. Assistant Professor of Italian, Ithaca College. D.M.L., Middlebury College.

PAOLO A. GIORDANO. Professor of Italian, Loyola University of Chicago. Ph.D., Indiana University.

EDOARDO A. LEBANO. (see above).

MICHAEL LETTIERI. (see above).

ALBERT N. MANCINI. Professor of Italian and Romance Languages, The Ohio State University. Dottore in Lettere, Università di Napoli; Ph.D., University of California, Berkeley. Scholar in Residence.

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FRANCO TRIOLO. Associate Professor of Italian, College of William and Mary. Ph.D., University of Illinois.

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Administrative Staff

JOSEPHINE AIELLO. Assistant to the Director. M.A., Middlebury College.
SANDRA BONOMO. Italian School Coordinator.
MAX CREECH. Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University.

INTENSIVE LANGUAGE COURSES

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

Level 100

The first-year program consists of three components: grammar and drills, introduction to culture and civilization, and an overview of current events and ideas.

151-152-153 Elementary Italian+ A. Carozza, Salsini

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

Required Texts: E.A. Lebano & P.R. Baldini, *Buon giorno a tutti!* First Year Italian. 2nd Edition. New York: John Wiley (1989); U. Skubikowski, *Workbook to Accompany Buon giorno a tutti!*. 2nd Edition. New York: John Wiley (1989). Additional reading materials will be provided by the instructor.
Recommended Text: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Level 200

Students at the second level are placed in 251-252-253 or 261-262-263 on the basis of their performance on the placement examination administered before course registration.

251-252-253 Intermediate Italian+ Mastri, Salsini

A review and consolidation of the structures of contemporary Italian, this course also provides systematic enrichment in vocabulary and idiomatic expressions. Conversation, compositions, and oral reports will help to increase fluency and naturalness while preparing the student for a more sophisticated and integrated use of the language in a variety of spoken and written situations. Instruction in phonetics and a language laboratory program are featured components. (3 Units)

Required Texts: G. Lazzarino, *Da Capo.* An Italian Review Grammar, Third Edition. Harcourt Brace Jovanovich (1992); R. Ferreri, D. Ferreri, *Laboratory Manual to Accompany Da Capo*, Third Edition. Harcourt Brace Jovanovich (1992); I.T. Olken, C. Mazzola, *Racconti del Novecento: Realtà regionali.* Englewood, NJ: Prentice Hall (1991). Additional reading materials will be provided by the instructor.
Recommended Texts: P. Castiglione, *Italian Phonetics, Diction and Intonation.* New York: S.F. Vanni (1982); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

261-262-263 Advanced Intermediate Italian: An Introduction to Contemporary Italian+ Centuori, Gatto

Intended for students at the intermediate level with a higher performance on the placement exam and/or for those students who plan to attend the Middlebury College School in Florence, this course will afford the opportunity to expand conversation,

writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is a variety of issues in contemporary Italian culture, ranging from attitudes towards soccer, the place of food in Italian culture, contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers and newsmagazines will enhance and complete the learning experience. (3 Units)

Required Texts: A. Napolitano, M. Devine, *Manuale di grammatica italiana.* Saratoga, CA: Anma libri (1979). U. Skubikowski, *L'Italia verso il Duemila.* (manuscript). Additional reading materials will be provided by the instructor.
Recommended Text: B. Reynolds, *The Concise Cambridge Italian Dictionary.* Penguin, U.S.A. (1975).

Level 300

Students at the 300 level normally take 301, 302, and 354. Especially well-prepared students may substitute 356, 369, or 372 for 354 by permission of the Director.

301 Italian Grammar: A Cognitive Approach+ Parmeggiani

The purpose of this course is to improve self-expression by solidifying command of salient grammatical structures. Building on knowledge already acquired, the student will be introduced to those complex and potentially troublesome parts of speech from an intellectually logical as well as a functional perspective. Emphasis will be placed on written and oral expression. (1 Unit)

Required Text: G. Pittano, *Lingua, espressione, comunicazione.* Milano: Mondadori (1987). Additional materials will be provided by the instructor.
Recommended Texts: M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto geografico De Agostini (1982).

302 Italian Conversation: Patterns of Communication+
Fonsato

A systematic introduction to a variety of conversational patterns centered around topics of general interest, such as work and the family, private and public life, political and moral problems, education, religion, hobbies, and the media. The instructor will lead students in exploring meaningful communicative situations and the many possibilities of acceptable and creative linguistic expressions. There will be ample use of audio-visual materials. (1 Unit)

Materials for this course will be provided by the instructor.

354 Modern Italian Writers: An Introduction to the Study of Italian Literature+
Giordano

The aim of this course is to read, analyze, and discuss texts of Italian prose from a grammatical, syntactic, and stylistic perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, group analyses of sample written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: I. Calvino, *Il visconte dimezzato.* Torino: Einaudi (1984); A. Moravia, *Agostino.* Milano: Bompiani (1993); L. Sciascia, *A ciascuno il suo.* Edited by Iole F. Magri. New York: Houghton Mifflin. Additional reading materials will be provided by the instructor.
Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto Geografico De Agostini (1982).

356 Italy Today: Patterns of Transition and Innovation+
Tellini

For course description and texts, see 556 in the graduate section. (1 Unit)

369 The Baroque in Italy: Venezia, Roma, Torino+
Sala

For course description and texts, see 569 in the graduate section. (1 Unit)

372 New Italian Cinema from the Seventies to the Present+
Vitti

For course description and texts, see 572 in the graduate section. (1 Unit)

GRADUATE COURSES

502 Advanced Italian: Studies in Language
G. V. Pozzi

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 **without graduate credit** before attempting 502. (1 Unit)

Required Texts: M. Dardano & P. Trifone. *La lingua italiana.* Bologna: Zanichelli (1985). R. Ascari & G.V. Pozzi. *Il testo: l'analisi del testo, il testo dell'analisi.* San Francisco, CA: Austin & Windfield (1995).
Recommended Text: M. Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana.* Roma: Curcio (1987).

556 Italy Today: Patterns of Transition and Innovation
Tellini

A multi-media presentation of various aspects of present-day Italian life and culture with emphasis on current and latent trends both in the individual and the social spheres. Students will also examine some widespread stereotypes to understand the complex reality behind the appearances. A variety of materials will provide a multi-faceted exposure to contemporary Italy and to the Italian language. (1 Unit)

Materials for this course will be provided by the instructor.

569 The Baroque in Italy: Venezia, Roma, Torino
Sala

The course will be divided into three parts. First we will pay special attention to the growth of Venice as a maritime power, and the transformation of its artistic styles and expression from the Middle Ages through the seventeenth century. In particular we will study the paintings of Bellini, Titian, and Tintoretto, as well as the architecture of Longhena. The second part of the course will be dedicated to Mannerist art in central Italy from 1520-1580 and Michelangelo's architecture in Florence and Rome. We will also examine the pictorial work of Bronzino, Beccafumi, and Parmigianino, where Mannerism begins to prefigure seventeenth century art. The third component will address Baroque and seventeenth century art in Rome and Turin, focusing on the works of Bernini, Pietro di Cortona, Borromini, Guido Reni, and Guarino Guarini. (1 Unit)

Materials for this course will be provided by the instructor.

572 New Italian Cinema from the Seventies to the Present
Vitti

This course will focus on Italian historical, cultural, and political changes as chronicled by films from the end of terrorism to the present. Many critics question if there is a New Italian Cinema, and if the term "Neoneorealismo," often used in reference to contemporary cinema, does justice to the new directors and their films, recognized by awards and prizes the world over. We will examine these issues through articles, interviews with major filmmakers, critics, and actors, but most of all by watching new films. (1 Unit)

Required Texts: Mario Sesti, *Nuovo Cinema Italiano.* Roma-Napoli: Theoria (1994); Masolino d'Amico, *La commedia all'italiana: il cinema comico in Italia dal 1945 al 1975.* Milano: Mondadori (1985). Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation
Lettieri

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Texts: G. Meini, *Esercitazioni linguistiche.* Vols. 1, 2 & 3. Firenze: Sandron (1976); Marina Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto: University of Toronto Press (1984).
Recommended Texts: M. Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana.* Roma: Curcio (1987); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese.* Milano: Garzanti (1981).

610 Introduction to Medieval and Renaissance Italian Literature
Triolo

An historical overview and evaluation of Italian literature from the Mid-*Trecento* through the High Renaissance period. Selected readings from major works of representative authors will illustrate dominant intellectual trends and important developments in literary forms. Lectures and discussions will explore topics such as the interrelationship between literature and society, and between literature and the visual arts and music. (1 Unit)

Required Texts: M. Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria.* Vol. 1. Bologna: Zanichelli (1992-1993); N. Machiavelli, *Il principe.* Ed. E. Janni. Milano: Rizzoli (1983); B. Castiglione, *Il libro del cortegiano.* Ed. E. Bonora. Milano: Mursia (1976).
Recommended Text: R. Montano, *Cultura e letteratura.* Napoli: Conte/G.B. Vico (1987).

660 Introduction to Literary Criticism
D. Carozza

An introduction to the problems and methods of literary criticism to lay a foundation for the understanding of the nature of the literary work and the critical act. After a brief bibliographical introduction, specific texts from Dante to the nineteenth century will be read using the linguistic approach (sound, rhyme, meter, rhythm, grammar, syntax) and applying the notions of narrative voice, point of view, imagery, themes, and structures. The course includes lectures, discussions, and students' practical applications. (1 Unit)

Required Texts: Mario Puppo, *Manuale critico-bibliografico per lo studio della letteratura italiana.* Torino: Società Editrice Internazionale (1976); Maria Corti & Cesare Segre, eds., *I metodi attuali della critica in Italia.* Torino: Eri/Edizioni (1970). Additional materials will be provided by the instructor.

692 Italian Women Writers: 1500-1900
Papini

An overview of Italian women writers from the sixteenth to the twentieth centuries, which examines representative authors such as Vittoria Colonna, Gaspara Stampa, Veronica Franco, Faustina Maratti Zoppi, Caterina Percoto, Neera, and Grazia Deledda. The course will also focus on the cultural, social, and literary contributions made by contemporary women writers: Sibilla Aleramo, Gianna Manzini, Anna Banti, Natalia Ginzburg, Elsa Morante, and Amelia Rosselli. (1 Unit)

Required Texts: Scrittrici d'Italia, a cura di Alma Forlani, Marta Savini. Roma: Newton Compton Editori (1991); *Le stanze ritrovate*, a cura di Antonia Arslan, Adriana Chemello, Gilberto Pizzamiglio. Venezia: Eidos (1991).

767 The New Legend: American Literature in Italy, 1930-1950
Domenichelli

"The New Legend" is the title Vittorini gave the last section of his famous anthology of American literature, *Americana*, but it may also be taken as a synthetic definition of the impact the discovery of American literature had on Italian writers in the Thirties. Whitman, Melville, Sherwood Anderson, Edgar Lee Masters, Sinclair Lewis, Hemingway, and

Faulkner were, for Pavese and Vittorini, not only representative of the myth of American democracy, but also models for the "new writers" of Italy. The American influence shaped an Italian New Realism in literature and, consequently, the memorable experience of post-war cinema in the late Forties and early Fifties.

This course is an introduction to the most significant literary experience of those years, and seeks to define the changing image of America in Italy, from the early enthusiasm of the Thirties to the ideologically biased suspicion of the late Forties. (1 Unit)

Required Texts: Cesare Pavese, *La luna e i falò.* Torino: Einaudi; Elio Vittorini, *Conversazione in Sicilia.* Milano: Mondadori; Italo Calvino, *Il sentiero dei nidi di ragno.* Torino: Einaudi. Additional reading material will be provided by the instructor.

775 Italian Renaissance Epic
Lebano

After a general introduction on the development of chivalric poetry in Italy from the *cantari popolari* to the end of the sixteenth century, we will undertake a close reading of Ariosto's and Tasso's masterpieces. Lectures will illustrate the life and cultural formation of the poets, as well as the meaning, importance, and influence of the *Orlando furioso* and the *Gerusalemme liberata.* Renaissance theories on epic poetry will also be discussed. Students will be assigned cantos and critical works for presentation and discussion in class. (1 Unit)

Required Texts: L. Ariosto, *Orlando furioso,* a cura di L. Caretti (2 vols.). Milano: Garzanti; T. Tasso, *Gerusalemme liberata,* a cura di L. Caretti. Milano: Mondadori.
Recommended Text: R. Montano, *Cultura e letteratura.* Napoli: Conte/G.B. Vico (1987).

800 Independent Study
Lebano

By permission only. (1 Unit)

DM 902 Research Paper Lebano

SUMMER INSTITUTE COURSES

793 From Italy to America
Giordano

Emigration/immigration is a complex phenomenon. Many factors compel people to uproot themselves and their families, part from friends and loved ones, and abandon the familiar surroundings for the unknown. In this course, the emigration/immigration of Italians to the United States is examined from the perspectives of history, sociology, literature, and film. (.5 Unit)

794 Computer Assisted Language Learning
Bancheri

This course focuses on the computer as a tool to enhance the teaching and learning of Italian. Participants will learn how to incorporate computer technology in the classroom; discuss the advantages and disadvantages of various modes of computer-assisted instruction; survey and experiment with available software; learn to create new courseware, including interactive multimedia programs. Students will use the Internet as a resource. (.5 Unit)

795 Film and Video Camera in Language Learning
Vitti

This course teaches participants to incorporate Italian culture and civilization through film and video, and to use the video camera in language learning activities at any level. Participants will learn techniques that can be implemented without becoming entangled in technical complexities and without the need for large-scale or costly facilities. (.5 Unit)

Round Table Discussion: "L'Italia della Seconda Repubblica"

Moderator: Enrico Pozzi
Panelists: Mario Domenichelli, Maria Carla Papini, Gino Tellini

Lecture Series: Albert N. Mancini, Scholar in Residence

1. "Fortuna, Provvidenza e Virtù nell'*Orlando furioso*"
2. "L'Italia fuori d'Italia nel tardo Rinascimento"

The School in Italy

12, via Verdi
50122 Florence, ITALY
Tel. 011-39-55-24-57-90
Fax. 011-39-55-24-57-90

Director: Anna Barsanti.
Secretary: Patrizia Nesti.

The school, or *Sede,* is located in the center of Florence, a block from the square of Santa Croce and a short walk from the University. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede.*

THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with one year-long course (from September to May) in literature and two semester-long courses (from September to December) in language and linguistics at the *Sede.* In November, after consultation with the Director, students choose two University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature courses.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, and literature courses that will be taught at the *Sede* during the 1995-96 academic year. Please note that all courses are subject to change on rare occasions.

Language

Language Practice and Grammatical Review

The purpose of this course is to improve writing skills in Italian. Language structures will be analyzed and special attention will be given to the choice of vocabulary and idiomatic expression in order to achieve a more logical control of the language. Students will concentrate on various types of texts, paying special attention to the language of criticism and culture. (1 Unit)

Linguistics

History of the Italian Language

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. We will begin with a consideration of how Italian and other Romance languages evolved from Latin, the development of the vernacular and the preeminence of Florentine in the late Middle Ages, the influence of dialects, and the development of modern standard Italian from 1861 to the present. We will then discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine modern usage and style. (1 Unit)

Literature

Early Twentieth Century Poetry from *Myricae* (1891) to *Ossi di seppia* (1925)

After a reading of Pascoli's *Myricae*, a collection of poems marking the passage from the poetic sensibilities of the nineteenth century to those of the twentieth century, we will survey the various movements and personalities at the beginning of the *Novecento* (D'Annunzio and the "Crepuscolari," the

expressionist "Vociari" and the Futurists). The course will then concentrate on the early writings of the three new classicists of the twentieth century: Ungaretti (from *Porto sepolto* to *Allegria*), Saba (the "making" of the *Canzoniere*), and Montale (*Ossi di seppia*). (2 Units)

THE JUNIOR PROGRAM

Middlebury's Junior Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of oral skill and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian. Students who have junior standing and the required linguistic proficiency, regardless of academic specialization, may apply.

To be eligible for enrollment, students need to have achieved a B- overall academic average. They also need to have completed the equivalent of five semesters of college-level Italian with an average of B. For students who do not have adequate preparation, we may require or strongly recommend that they attend the intensive summer session in Vermont, successfully completing IT 261-262-263 or Level III courses with a minimum grade of B.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

There are both full-year or single-semester options available to undergraduates. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May.

After a week (during which there are no classes) for establishing living arrangements, students begin the academic year, fall or spring term. Fall term and spring term students enroll for four courses at the *Sede* only.

Along with courses at the *Sede* open to one-semester students, the Middlebury program offers full-year juniors the opportunity to enroll for electives at the University of Florence. In September, full-year juniors enroll in language, literature, and civilization courses at the *Sede*. In November, full-year juniors will be expected to choose at least one elective course at the University of Florence to complete their course load. Courses at the University of Florence run on a slightly different schedule

than those at the *Sede*, from November to approximately mid- to late June.

Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth. The director, who is thoroughly experienced in advising, will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

The deadline for application to the junior program in Florence is March 1 for the fall semester, full year, and spring semester. For Middlebury College sophomores the deadline is February 1.

Courses

The following courses will be offered at the *Sede* in 1995-96. Please note that all courses are subject to change on rare occasions.

Language

Advanced Language Practice I *(Fall)*

The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

Advanced Language Practice II *(Spring)*

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to

approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar and in understanding fine nuances of meaning. (1 Unit)

Literature

Aspects of Nineteenth and Twentieth Century Italian Literature *(Fall)*

In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature *(Spring)*

A survey of Italian literature from its origin in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

History

Contemporary Italian History *(Fall)*

After an introduction to the historical and geographical characteristics of the Italian peninsula, we will outline its historical evolution from the beginning of the nineteenth century. The course will focus on the period from 1848 to 1945, and will also examine events that have marked Italian history from 1945 to the present. Emphasis will be

given to the problems pertaining to the creation of the Kingdom of Italy, and to the birth, development, and aftermath of the Fascist movement. (1 Unit)

The Political System and Social Classes in Contemporary Italy *(Spring)*

This course will include an overview of social and political transformations in Italy from the mid-1800's through the present day. First we will discuss the economic and social situation in Italy around 1860, during the unification of Italy. Next we will examine the evolution of various social classes (the aristocracy, the bourgeoisie, the working class, and the farmer), and their different configurations over the years, up to the latest developments, with the goal of offering a panorama of the principal characteristics of contemporary Italian society (work, leisure time, mass media, etc.).

The course will also examine the development of the political and institutional system in Italy from 1860 to the present, analyzing the events of the Liberal Age, of Fascism, and of the Republican period. The history of political parties and that of the major institutions (government, parliament, President of the Republic, etc.) will be studied as well, in an attempt to provide a key to the interpretation of "Democracy Italian Style" and of the current crisis of the republican political system. (1 Unit)

Art History

Art in Florence in the Fourteenth and Fifteenth Centuries *(Fall)*

A study of the artistic development of Florence during the fourteenth and fifteenth centuries through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced. After a short historical survey of the major Florentine and Tuscan monuments and artists from the end of the *Duecento* through the fourteenth century (such as the Pisano workshop for sculpture and architecture and Giotto for painting), the

course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, master of Leonardo da Vinci. (1 Unit)

Introduction to High Renaissance and Mannerism *(Spring)*

After an introduction concerning the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of the art during the first two decades of the sixteenth century will lead to the identification of the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570 which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Cinema

Introduction to Italian Cinema *(Fall)*

A study of ten films to illustrate the development of Italian cinema from the Fascist period to neorealism, from the golden age of Italy's economic miracle, to the upheaval of the late Sixties *(il Sessantotto)*. The course will also examine the latest trends in drama and comedy of the Eighties. (1 Unit)

Themes and Genres of Italian Cinema *(Spring)*

This course will survey the stylistic themes and the main genres of Italian film. Beginning with an examination of the great historical films of the silent era, we will then consider the themes of the 1930's and 40's (*telefoni bianchi, calligrafismo,* war, and propaganda films), progressing to neorealism (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

All courses at the university are year-long courses lasting from November to June. From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Italian Literature
Philology
Linguistics
History of the Italian Language
Archaeology and History of Greek and Roman Art
Art History
Medieval History
Modern History
Contemporary History
History of the *Risorgimento*
History of the Theater

For more information and an application, please contact:

The School in Italy
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, Ext. 5510

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VEGUEZ
Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, national or ethnic origin, sexual orientation or disability in any of its programs or activities. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury College
The Japanese School

Summer 1995

THE JAPANESE SCHOOL

Middlebury College

Middlebury, Vermont 05753

(802)388-3711 ext. 5784

Summer 1995

Nine-Week Session

June 9 - August 11

Total Fees: $5,435

(Tuition $3,600; Board $1,310; Room $525)

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Letter from the Director

During the 1995 summer session, the Japanese School at Middlebury College will mark twenty-five years of dynamic language instruction. We will celebrate the school's quarter-century contribution to Japanese studies in this country by holding a symposium at which leading scholars and the pioneers in the fields of Japanese language, literature, and the social sciences will discuss the direction of Japanese studies in the 21st century. We are pleased that the following scholars will participate: Steven Carter, Steven Clemens, Van Gessel, Andrew Gordon, Thomas Hare, Marius Jansen, Eleanor Jorden, William Kelly, Seiichi Makino, Marvin Marcus, Dick Nanto, Nobuo Ogawa, Matsuo Soga, Tazuko Ueno, Dennis Washburn, Michael Young, and other business leaders from prominent Japanese companies.

The Japanese School's program consists of three levels of basic language instruction as well as intermediate and advanced courses. All courses incorporate authentic materials in order to facilitate proper and natural language acquisition. The material covered at each level is challenging and the pace is rapid, but by giving individual attention to each student admitted to the program, instructors insure that the challenge is not impossible.

The following impressions from recent participants describe the Middlebury program well:

"In many ways, my experience at the Japanese School came at a good moment in my life, and I learned a lot about myself. If, after all that intensive work in Japanese, I still wanted to learn more, I know I could become a good translator. I had considered this career in the past, but thought it too difficult. Yet because of the strides I made at Middlebury, I became convinced that I could become a good translator or even an interpreter."
(Tina Lieu, 1993, Williams College graduate, Sophia University student)

"An outstanding characteristic of the Japanese School is the composition of its student body. I had participated in other Japanese language programs before Middlebury, but I had never been part of such a richly diverse group of students as was assembled at Middlebury's Japanese School. Students came from all parts of the country and

the world, and their reasons for learning Japanese were similarly varied. Our barn-shaped dormitory housed equally balanced factions of undergraduates; humanities/social sciences oriented graduate students and professors; current and future professionals such as attorneys, business executives, journalists, and educational administrators; Thomas Watson-type entrepreneurs; and those who simply loved the Japanese language for its own sake. Ironically, this diversity seemed to draw us closer together rather than apart."
(Geoffrey Tani, 1993; Kalamazoo College graduate, University of Chicago student)

"I think other students should know that not only have I attained my goals from my Japanese study at Middlebury, but also that I have achieved some of these goals through my connections with students. . . I see Middlebury not only as the best place to study Japanese, but, in addition, as a great way to meet intelligent people with a shared interest."
(Robert Sternthal, 1993, Emory University graduate, Temple University School of Law student)

The Japanese School is committed to upholding the highest standards in Japanese language study and instruction. We welcome serious and eager students, and we look forward to spending an enjoyable summer in an environment where speaking, reading, and interacting take place entirely in Japanese.

Masakazu Watabe
Director

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Courses offered in the nine-week session of the Japanese School award four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1996 will accompany admissions materials published by the Language Schools in November 1995.

Enrollment

Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1995, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission
Application materials for the 1996 summer session will be available in November 1995 from:

The Japanese School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
languages@middlebury.edu

Administration, Faculty, and Staff

Director: MASAKAZU WATABE. Associate Professor, Department of Asian and Near Eastern Languages, Brigham Young University. Ph.D., University of Southern California.

Adviser: NOBUO OGAWA. Associate Professor of Japanese, Middlebury College. Ph.D., University of Pennsylvania.

Faculty (Professors in Charge)*

MASAKAZU WATABE (Elementary Japanese).

CHIKAKO JO (Second-Year Japanese). Ph.D. Candidate, Columbia University.

MASAKAZU WATABE (Advanced Second-Year Japanese).

NOBUO OGAWA (Intermediate Japanese).

DENNIS WASHBURN (Advanced Japanese). Assistant Professor, Dartmouth College. Ph.D., Yale University.

Administrative Staff

Coordinator: LINDA A. LAROCQUE

* Other faculty to be appointed.

COURSES

JA 101-102 Elementary Japanese
Watabe, Omoto, Wortham, and Staff

This course covers the basic framework of the Japanese language: grammatical structures, vocabulary, hiragana, katakana, and some elementary kanji. It focuses on building a solid foundation in the structure of the Japanese language, and on developing conversational, reading, and writing skills. Students will attend classes for four hours each day. There will be one hour of lecture in English to discuss the structure of the language and its culture; the class will then divide into three small groups to participate in creative drills and communicative exercises with authentic situations and materials, and to begin reading elementary stories and writing sentences in Japanese. Because the course covers one year's worth of material in nine weeks, the program is extremely intensive and students should understand that the class will move quickly and require a great deal of memorization and practice. Daily work outside of class is expected to average between four and six hours.

At the end of the session, students should be able to conduct basic conversations in Japanese, write simple compositions, and read short pieces written within the vocabulary and grammatical limitations of first-year Japanese. Students may be able to attain a good command of basic Japanese and will likely have acquired important socio-cultural information which they can further develop as they go on to study at the second-year level. (4 units)

Required Texts: E. Jorden and M. Noda, Japanese: *The Spoken Language, Part I and Part II*, Yale University Press. Other supplementary materials for reading, writing, and conversation.

JA 199-200 Second-Year Japanese
Jo, Uchida, and Yamada

This course is designed for students who have completed one year of relatively rigorous formal

training (or its equivalent) in both spoken and written Japanese. It seeks to reinforce students' control of those major grammatical items that appear in introductory texts, and to present more advanced grammatical and vocabulary items. Students will review the basic grammar introduced in first-year Japanese through reading, writing, and other activities. More advanced grammatical points and vocabulary items will also be introduced to make the transition to intermediate Japanese easier and smoother. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups on creative pattern drills and communicative exercises with authentic situations and materials. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, and have the basic skills that would be required to live in Japan: making requests, making phone calls, reporting events, making reservations, asking for permission, etc. Students will improve their abilities to understand and produce original sentences with relative ease in various situations, and will be able to read authentic stories and articles in Japanese. They will also learn the basics of kanji and how they are put together to learn kanji more systematically. (4 units)

Required Texts: E. Jorden and M. Noda, Japanese: *The Spoken Language, Part II and Part III,* Yale University Press. Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, The Modern Reader's *Japanese-English Character Dictionary*. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times.

JA 201-202 Advanced Second-Year Japanese
Watabe, Hayashi, Ishida, and Staff

The Advanced Second-Year course is designed for students who have had at least one year of instruction at the college level or have lived in Japan for more than three months using the Japanese lan-

guage. The students will review the basic structure in addition to going through rigorous drills and communicative exercises to internalize the grammar. They will also review the basics of kanji and the fundamental reading strategies to enhance their skills with the written language. They will be exposed to authentic stories and articles in order to enrich their cultural awareness of the Japanese people. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups. Two hours will be for spoken and listening comprehension and one for reading and writing. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, basic reading strategies and skills required to learn the language on their own in their own fields of interest. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III,* Yale University Press. M. Watabe, *Toward Better Japanese, Part I and Part II.* Other supplementary materials for reading, writing and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary*. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times.

JA 301-302 Intermediate Japanese
Ogawa, Hiroe, Kajikawa, Kato

Students taking Intermediate Japanese should have had at least two years of rigorous formal language training. A variety of authentic materials including essays, short stories, a movie script, and newspaper articles will be used as texts. The course will be conducted entirely in Japanese. Students will attend class for four hours each day. Daily work outside of class is expected to average between four and six hours. Students will gradually learn most of the joyo kanji. Emphasis is on development of reading skills and strategies, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while

speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. A Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of the dictionary. They should also be able to carry on daily conversation with relative ease. (4 units)

Recommended texts: Kenkyusha, *New Japanese-English Dictionary*. Nelson, *The Modern Reader's Japanese-English Character Dictionary*.

JA 401-402 Advanced Japanese
Washburn, Watanabe, and Ito

This course is designed for both graduate and undergraduate students who have advanced skills in spoken and written Japanese. The prerequisite is at least three or more years of rigorous formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus upon reading various authentic materials, which include newspapers, short fiction, and scholarly essays. Video materials, which will include television programs and films, and audio recordings of short fiction are used daily to help improve aural-oral skills and to help build reading vocabulary. The course is conducted entirely in Japanese, and writing and research projects are assigned.

By the end of the session students will be able to read more quickly with greater comprehension, and they will be able to express their views on a variety of subjects. Students attend class for four hours each day. Daily work outside the classroom requires an average of four to six hours per day, including weekends.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

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Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

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Middlebury College
The German School

Summer 1995

Academic Year Abroad

THE GERMAN SCHOOL

Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5528

Summer 1995
June 23 - August 11
(Seven-Week Session)
Total: $4125
(Tuition $2700; Board $1020; Room $405)

June 26 - August 11
(Six-Week Session)
Total: $4040
(Tuition $2700; Board $960; Room $380)

July 7 - July 30
(Three-Week Institute)
Total: $1510
(Tuition $900; Board $435; Room $175)

Academic Year 1995-96
The School in Germany
Graduate and Junior Year Programs
Tuition: Full year - $10,300; Semester - $5260

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Letter from the Director

Liebe Freunde der Deutschen Schule!

Der Sommer 1995 wirft trotz der noch verbliebenen Schneereste seine Schatten voraus! Und um Ihnen, den zurückkehrenden sowie den neuen Teilnehmern an unserem Sommerprogramm, den Einstieg und die Kursauswahl zu erleichtern, möchte ich Ihnen unser diesjähriges Angebot an Lehrveranstaltungen vorlegen und gleichzeitig ein wenig erläutern. Auch in diesem Jahr ist das Programm wieder differenziert und flexibel, so daß vom Anfänger bis zum Doktoranden jeder sein gewünschtes Lernziel erreichen kann, soweit es den Rahmen eines akademischen Programms nicht überfordert. Einer breiten und differenzierten Basis von Anfängerkursen folgen Sprachkurse im zweiten Jahr mit literarischen und kulturellen Schwerpunkten sowie zusätzliche Literatur- Kultur- und Filmkurse im fortgeschrittenen Stadium des dritten und vierten Jahres. Ausgewogenheit und Aktualität in der Thematik waren die Hauptkriterien bei der Gestaltung des Lehrangebots im Graduate-Programm. Sie können sicher sein, daß die erstklassige Fakultät, die sowohl von deutschen als auch amerikanischen Universitäten kommt, diese akademische Zielsetzung mit Erfahrung und Enthusiasmus in die Tat umsetzen wird.

Für Sie ist es sicherlich nicht zu früh, über die Gestaltung Ihres Sommers nachzudenken. So verlockend exotische Urlaubsangebote auch sein mögen, viele von Ihnen, die diesen Katalog in Händen halten, werden wahrscheinlich eine berufliche Fortbildung oder ein Zusatzstudium eher in Erwägung ziehen. In dem Fall lohnt es sich durchaus weiterzulesen. Ich bin überzeugt, daß Ihnen bei dem vielfältigen Lehrangebot einige Kurse oder Seminare zusagen werden. Um Ihnen die Entscheidung etwas zu erleichtern, den Sommer bei uns in Middlebury zu verbringen, stehen auch in diesem Jahr wieder eine Reihe von Teil- und Vollstipendien zur Verfügung.

Die innen- und außenpolitischen Folgen der Wiedervereinigung zeichnen sich im Rahmen der sich anbahnenden gesamteuropäischen Neugestaltung immer deutlicher ab, einige von ihnen erregen in den Medien Aufsehen und Besorgnis. Kein Wunder, daß im Ausland das Interesse an der politischen, wirtschaftlichen und

kulturellen Entwicklung dieses vereinten Deutschlands ständig steigt. Im Zuge der seit fünf Jahren laufenden langfristigen Umstrukturierung und inhaltlichen Neuorientierung unseres Programms soll auch weiterhin dieser Tatsache Rechnung getragen werden. Im Sieben-Wochen-Programm wird die landeskundliche und kulturelle Thematik in den einzelnen Kursen intensiviert und erweitert. Im Sechs-Wochen-Programm kommen wir unserem Ziel, neben dem Magister in Literatur nun auch einen Magister in German Studies (mit landeskundlichem und didaktischem Schwerpunkt) anzubieten, durch ein erweitertes Kursangebot einen Schritt näher. Wir hoffen, daß das unter dem Oberbegriff German Studies angebotene Seminar über die Problematik der DDR-Intellektuellen vor und nach der Wende sowie der Kurs über Frauen und Literatur zu Wendezeiten in der deutschen Geschichte auf Ihr Interesse stoßen.

Das Sieben-Wochen-Programm wird in diesem Sommer wieder unter der bewährten Koordination von Karl Obrath stehen. Die erfolgreiche Struktur des Vorjahres wird beibehalten, wobei ich darauf hinweisen möchte, daß sich die im vorigen Sommer zwischen dem ersten und zweiten Jahr eingerichtete Zwischenstufe hervorragend bewährt hat. Das Kursangebot im dritten und vierten Jahr bleibt auch in diesem Sommer inhaltlich und strukturell unverändert. In beiden Jahren wird der Versuch unternommen, die landeskundlichen Kursinhalte der neuesten Entwicklung in Deutschland anzupassen.

Im Sechs-Wochen-Programm haben wir wieder in der Themengestaltung des Lehrangebots Schwerpunkte gesetzt, die sowohl eine größere Ausgewogenheit und Aktualität anstreben als auch die Interessen der Studenten reflektieren. Während die Seminare über Geschichte der deutschen Lyrik und über den Bürger im deutschen Drama als Übersichtskurse konzipiert sind, sind der Novellenkurs und der Kurs über die Tragikomödie als Gattungskurse angelegt, wobei der Novellenkurs besonders für High School Lehrer geeignet ist, da er eine starke didaktische Komponente enthält. Im Bereich von Kultur und Landeskunde bieten wir, wie oben schon erwähnt, zwei Kurse an, die auch als Literaturkurse angerechnet werden können: Das Seminar über Frauen und Literatur zu Wendezeiten spricht ein interessantes feministisches Thema an, und das Seminar über die Rolle der DDR-Intellektuellen vor und nach der Wende ist eine Verlagerung des Themas vom Vorjahr aus dem politischen in den kulturellen Bereich. In diesem Jahr bieten wir wieder einen Linguistikkurs an, der das Thema

Kommunikation und Bedeutung erörtern wird. Speziell für High School Lehrer ist der Methodikkurs gedacht, der neue Motivationsstrategien im Deutschunterricht vorstellen wird. Dieser Kurs läuft doppelstündig in den letzten drei Wochen des Programms.

Ganz besonders möchte ich Sie auf eine Veranstaltung hinweisen, die wir Ihnen nur selten anbieten können. Egon Karter, Theatedirektor, Regisseur und Schauspieler sowie langjähriger Freund und dramaturgischer Berater von Friedrich Dürrenmatt, hat sich freundlicherweise bereit erklärt, den Sommer bei uns in Middlebury zu verbringen. Er wird eine Inszenierung von Dürrenmatts Der Meteor vornehmen. Alle Studentinnen und Studenten sind herzlich eingeladen, als Schauspieler oder als Bühnenpersonal an dieser Veranstaltung teilzunehmen. Wer daran interessiert ist, eine größere Rolle in der Aufführung zu übernehmen, bekommt dafür einen vollen Kurs-Credit. Eine kleine schriftliche Arbeit aus dem Themenkreis der Veranstaltung müßte zusätzlich angefertigt werden.

Die musikalische Programmgestaltung, die im Vorjahr soviel Beifall gefunden hat, liegt wieder in den bewährten Händen von Brenda Smith.

Die Durchführung der einzelnen Programmteile, die ich beschrieben habe, wäre nicht denkbar ohne den engagierten und ideenreichen Einsatz der gesamten Fakultät. Den Kolleginnen und Kollegen, die schon zum wiederholten Male ihre Arbeitskraft und ihren Sommer unserem Programm zur Verfügung stellen, gilt an dieser Stelle mein ganz besonderer Dank. Allen "Neulingen" auf dem Campus gilt ein herzliches Willkommen! Karl-Heinz Hartmann, Frank Hörnigk und Gérard Schneilin werden in diesem Jahr unsere drei Kade-Professuren besetzen.

Wir hoffen, daß Ihnen unser akademisches Programm Anreiz genug bietet, den kommenden Sommer in Middlebury zu verbringen. Für den nötigen Ausgleich ist gesorgt: Sportanlagen, musikalische Veranstaltungen mit hervorragenden Solisten, mehrere Filmserien in verschiedenen Sprachen und viel Gelegenheit zum persönlichen Gespräch stehen Ihnen zur Verfügung.

Zum Schluß möchte ich ganz herzlich Jochen Richter und Karl Obrath für ihre umfangreiche und wertvolle Mithilfe bei der Vorbereitung des Programms danken.

Middlebury, im März 1995

Konrad Kenkel

The German School

Graduate and undergraduate courses in German are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Mainz. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*, *Methods of Teaching Literature*, or *Methods of Teaching "Landeskunde;"* one seminar in which the student has to write a *Proseminararbeit* (15-20 pages).

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20-25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or assistant director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit* and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; four graduate courses in a second language (French, Italian, Russian or Spanish); a comprehensive written and oral examination in German; one year's residency in Germany; proof of successful teaching experience; a dissertation and its oral defense.

All new students must complete a summer of application on the Vermont campus. During this summer they enroll for credit in two advanced graduate courses in German and audit a third course which provides the context for the qualifying paper. The instructor of the audited third course serves as the director of this paper, which must be completed within the six weeks of the graduate session. Inquiries about the D.M.L. program should be addressed to the Dean of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units

(nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisers before leaving.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Dean of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the D.M.L. degree.

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $975 (tuition $600; room and board $375).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1996 and the academic year 1996-97 will accompany admissions materials published by the Language Schools in November 1995.

Enrollment

Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1995, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may

enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 1996 summer session and the 1996-97 academic year abroad will be available in November 1995 from:

The German School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5528
languages@middlebury.edu

Administration, Faculty, and Staff

Director: KONRAD KENKEL. Associate Professor of German, Dartmouth College. Ph.D., Indiana University.
Associate Director: JOCHEN RICHTER. Professor of Modern Languages, Allegheny College. Ph.D., Syracuse University.

Faculty

SILVIA BEIER. Teaching Assistant, Columbia University. M.A., Columbia University.
ANA DJUKIC-COCKS. Assistant Professor of German, Hood College. Ph.D., University of Cincinnati.
ROMAN GRAF. Assistant Professor of German, Middlebury College. Ph.D., University of North Carolina.
GERTRAUD GUTZMANN. Associate Professor of German Language and Literature, Smith College. Ph.D., University of Massachusetts.
MARGARET HAMPTON. Professor of German, Earlham College. Ph.D., Case Western Reserve University.

ANDREAS HÄRTER. Dozent für deutsche Sprache und Literatur, Hochschule St. Gallen. Dr. phil., Universität Zürich.
KARL-HEINZ HARTMANN. Dozent für deutsche Sprache und Literatur, Freie Universität Berlin. Dr. phil., Freie Universität Berlin.
BARBARA HECK. Hilliard High School, Hilliard, Ohio. MA, Ohio State University.
FRANK HÖRNIGK. Professor of German, Humboldt Universität Berlin. Dr. phil., Humboldt Universität Berlin.
THERESE HÖRNIGK. Dozentin, Humboldt Universität Berlin. Dr. phil., Humboldt Universität Berlin.
EGON KARTER. Theaterunternehmer, Regisseur, Schauspieler, Basel.
GUNHILD LISCHKE. Senior Lecturer of German, Cornell University. 1. und 2. Staatsexamen, Universität Hamburg.
DAVID MAJOR. Colerain High School, Cincinnati. MA, Middlebury College. (Assistant for Music)
ERNA NEUSE. University Professor II of German, Rutgers University. Dr. phil., Universität Wien.
KARL OBRATH. Associate Professor of German and Director of Undergraguate Studies, University of Cincinnati. Ph.D., University of Cincinnati.
CHRISTOPH PRANG. Teaching Assistant, University of North Carolina. MA, University of Cincinnati.
GERARD SCHNEILIN. Professor of Contemporary German Literature and Civilization, Paris IV-Sorbonne. Chairman, Dept. of Foreign Languages, School of Businewss Administration/Paris (CESA-HEC). Agrégation d'allemand. Doctorat d'État, University of Paris I-Sorbonne.
JAMES SCOTT. Professor of German, Lebanon Valley College. Ph.D., Princeton University.
BRENDA SMITH. Assistant Professor of Voice and Director of Opera Company, Rowan College. D.M.A., University of Maryland. (Coordinator of Musical Activities)
GABRIELA WETTBERG. Lecturer in German, Dartmouth College Studienprogramm Mainz. Ph.D., Rutgers University.

Note: Other faculty may be appointed later.

Assistants

ANGELIKA BRUMBAUGH
RENATE DEKOSTER
GISELA FIELDS
CARMEN KINGSLEY

Administrative Staff

Karen Andrews, Coordinator
Summer Office Assistant to be appointed

INTENSIVE LANGUAGE COURSES

Courses marked + are in the seven-week program.

101-102-103 Elementary German + Lischke (coordinator), Beier, Prang
Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program audio-visual presentations supplement regular classroom activities.

Required texts: Möller/Liedloff, *Deutsch heute,* 5th ed. (Houghton Mifflin); Vail/Sparks, *Der Weg zum Lesen,* 3rd ed. (Harcourt Brace Jovanovich). Other materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised in their course selection.

198-199-200 Early Intermediate German + Hampton (coordinator), Heck
The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. Audio-visual materials

supplement the four hours of classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory.

Required texts: Salauen, *Weiter! Grammatik; Weiter! Reden und Schreiben* (Wiley and Sons); Kossuth and Antal, *Alte Legenden und Neue Literatur* (Holt, Rinehart and Winston)

201-202-203 Intermediate German + Obrath (coordinator), Djukic-Cocks, Graf, Heck
This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses; a Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module per each half of the term.

Required texts: Larry Wells, *Handbuch zur Deutschen Grammatik* (D.C. Heath); Gerhard Clausing and Katharina von Hammerstein, *Interaktion* (Houghton Mifflin); Andreas Lixl-Purcell, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Friedrich Dürrenmatt, *Der Besuch der Alten Dame,* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins* (W. W. Norton).

301-303 Advanced German + Scott (coordinator), Härter, Werner

The courses at the 300 level are designed as an integrated program.

GN 301 Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German ways of perception, and to teach strategies of communication and language learning. For this course, some additional language and computer laboratory work will be required. The two major texts are: Dippman, *A Practical Review of German Grammar,* 2nd edition (Prentice Hall); Rug, Tomaszweski, *Grammatik mit Sinn und Verstand* (Klett Verlag).

GN 302 Modern German Literature uses short German prose to enrich the cultural context, to increase vocabulary, to reinforce grammatical and communicative structures, and to introduce methods of literary interpretation. Text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society introduces contemporary German culture and some historical background to increase vocabulary, to reinforce grammatical and communicative structures, and to facilitate a better understanding of German culture and society. Text: Koepke, *Die Deutschen* (Harcourt Brace).

Students are encouraged to take the examination *Zertifikat Deutsch als Fremdsprache*, administered through the Goethe Institute in Boston, for a small additional fee.

401-410-444 Advanced German +
Gutzmann (coordinator), F. Hörnigk

GN 401 Stylistics, Expository Writing and Communication is conceived as the core course of the program. It meets two hours daily and aims at strengthening the student's ability to write and speak German at an advanced level. A reader with literary texts and expository prose as well as a selection of video materials will be used to enhance the students' understanding and usage of complex linguistic structures, of elements of style, and of different applications of German in its cultural context. Lectures, films, and other cultural events of the German School will be incorporated into the course.

GN 412 Introduction to German Literature with a focus on socio-cultural and political developments from 1945 to the present. Readings will be *Vom Nullpunkt zur Wende: Deutsche Literatur 1945-1990*, Hannes Krauss (ed.) and Peter Borowsky, *Deutschland 1945-1969*.

GN 444 Film and Contemporary History: 1945 to the Present
Extensive film material will be used to offer a historical and cultural context to reinforce advanced oral and written skills and to introduce methods of cultural interpretation.

Students at the fourth year level are encouraged to take the examination *Zentrale Mittelstufenprüfung* administered through the Goethe Institute in Boston for a small additional fee.

GRADUATE COURSES

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take the sets of placement tests designed for the six week program. Only courses designated as **seminars** can be taken in order to write a *Proseminararbeit* (15-20 pages) or *Seminararbeit* (20-25 pages).

Language and Text Analysis

GN 601 Style, Vocabulary, and Grammar: Written and Spoken Usage
8:00 (Sektion A) Wettberg
10:00 (Sektion B) Wettberg
Intensive practice in written and spoken German provides the focus of this course. A student's particular difficulties will be addressed.

Texts: A. und J. Buscha, *Deutsches Übungsbuch* (Langenscheidt); G. Wahrig, *Deutsches Wörterbuch* (dtv). [Texts from current newspapers will be distributed. Students are encouraged to bring or acquire a German grammar.]

Linguistics

GN 618 Communication and Meaning
9:00 Härter
Starting with the semantic theory of linguistic signs and their meaning, this course will focus on the usage and application of these signs in communication models and pragmatic conditions. Special attention will be given to practical questions of communication.

Text: Gewehr/Klein, *Grundkurs Linguistik. Ein Reader zur Einführung.*

German Studies - Culture and Society

GN 652 Intellectuals of the GDR before and after Unification (Seminar)
[May be counted as literature course]
11:00 Schneilin
Unification of the two German states, aside from changing the political scene in Germany, has profoundly affected the situation, function, and social perception of intellectuals from the former

GDR. In this seminar we will study the historical, political,and cultural role of major East German authors before and after unification. Their literary works as well as recent essays in which they reflect upon their present situation will form the basis of our analysis.

Texts: Günter de Bruyn, *Jubelschreie, Trauergesänge: Deutsche Befindlichkeiten* (Fischer TB 12154), Christoph Hein: *Die Ritter der Tafelrunde* (Luchterhand): Monika Maron, *Nach Maßgabe meiner Begreifungskraft: Artikel und Essays* (Fischer TB) Christa Wolf, *Was bleibt. Erzählung* (Luchterhand) [Further texts will be on reserve.]

GN 681 Special Theater Workshop: A Production of Friedrich Dürrenmatt's *Der Meteor*
(time to be arranged) **Karter**
Participants in the workshop will perform *Der Meteor* by Friedrich Dürrenmatt under the direction of Egon Karter, a longtime close friend of Dürrenmatt and founder and director of the *Komödie Basel*. Mr. Karter, an actor himself, performed in many roles and directed productions on major European stages.
Students at the 400-level and above may arrange to take the workshop for a full course credit. Requirements: The performance of a **major** role and a short paper on some aspect of the production.
The participation in the performance is not only limited to students who are enrolled in the course. Students of both the six- and seven-week program are specifically encouraged to participate in the workshop.

Literature

GN 610 Introduction to Literary Scholarship
9:00 (Sektion A) Schneilin
11:00 (Sektion B) Neuse
The course focuses on the following: a discussion of topics presented in lectures; familiarization with the terminology and techniques of literary analysis; and an application of these methods to specific works. Readings include primary and secondary texts. This course is a prerequisite for students who wish to become candidates for the M.A., M.M.L., and D.M.L. degrees at Middlebury, including those who intend to enter the program in Mainz.

Texts: Friedrich Schiller, *Maria Stuart* (Reclam 64); Heinrich von Kleist, *Das Bettelweib von Locarno* (Reclam 8003); Georg Büchner, *Woyzeck* (Reclam 7733); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Arche). [Further material will be distributed.]

GN 673 The German *Novelle* in the Nineteenth Century: Literary Analysis and Didactical Application
9:00 Richter
It has been argued that the *Novelle* is the genre *par excellence* of German literature. In this course, close readings of selected nineteenth-century *Novellen* will be used to define the genre and to analyse how the texts reflect the culture and history of the nineteenth century. Special consideration will be given to the teaching of *Novellen* on the advanced high school and college level.

Texts: Achim von Arnim, *Der tolle Invalide auf dem Fort Ratonneau* (Reclam), Ludwig Tieck, *Der blonde Eckbert* (Reclam) Gottfried Keller, *Romeo und Julia auf dem Dorfe* (Reclam) Theodor Storm, *Der Schimmelreiter* (Reclam) Gerhart Hauptmann, *Bahnwärter Thiel* (Reclam)

GN 689 The Figure of the *Bourgeois* in Dramas from Lessing to Sternheim (Seminar)

10:00 Hartmann
During the eighteenth century the theater becomes the place from which the *bourgeoisie* starts its fight for social and political emancipation. The focus of this seminar will be on tragedies and comedies in which the problems, conflicts, and crises of *bourgeois* heroes and heroines are depicted.

Texts: G.E. Lessing, *Emilia Galotti* (RUB 45) Erläuterungen + Dokumente (RUB 8111); Friedrich Schiller, *Kabale und Liebe* (RUB 33), Erläuterungen + Dokumente (RUB 8149) Friedrich Hebbel, *Maria Magdalena* (RUB 3173), Erläuterungen + Dokumente (RUB 8105) Gerhart Hauptmann, *Einsame Menschen* (Ullstein TB 4985); Carl Sternheim, *Die Hose* (Luchterhand Theater)

GN 659 German Women and Literature in Times of Political Change: Stories and History of Female Emancipation (Seminar) [May be counted as culture course]
10:00 Therese Hörnigk
At the beginning of the twentieth century, women finally "took their place in history" (Morgner). This

course will examine the extent to which the aesthetic engagement of women can be considered to reflect moments of historical change (the turn of the century, 1918, 1933, 1945, 1968, 1989). What kind of literary discourse is set in motion when the socio-political discourse from the women's movement comes into conflict with literary practice?

Texts: Lou Andreas Salome, *Fenitschka* (Ullstein, ISBN 3548303153); Luise Rinser, *Daniela* (Fischer TB, ISBN 3596211166); Monika Maron, *Stille Zeile Sechs* (Fischer TB, ISBN 3596118042) K. Rodenstock (ed.), *Stiefschwestern: Was Ost-Frauen und West-Frauen voneinander denken* (Fischer, ISBN 359612221x) [Further texts will be distributed.]

GN 685 German Lyric Poetry from the Enlightenment to the Present: A Survey (Seminar)
10:00 Frank Hörnigk
Focus of the course is the development and theory of the genre and the reasons why certain forms dominate during particular periods. Toward the end of the seminar, special attention will be given to the function of poetry during the time of German unification.

Texts: Deutsche Gedichte. Eine Anthologie. (RUB 8012); *Theorie der Lyrik.* (RUB 9594) [Further texts will be distributed]

GN 669 Tragicomedy
11:00 Hartmann
Plautus coined the term *tragicomedy* in order to describe a *third* genre that combines elements of both tragedy and comedy. But it is only in the nineteenth and twentieth centuries that this type of drama has acquired importance as a vehicle through which authors react with the humor of desperation to the destruction of traditional values and systems.

Texts: J.M.R. Lenz, *Der Hofmeister* (RUB 1376), Erläuterungen + Dokumente (RUB 8177); Heinrich. v. Kleist, *Amphitryon* (RUB 7416), Erläuterungen + Dokumente (RUB 8162); Arthur Schnitzler, *Das weite Land* (Fischer TB 11508); Gerhart Hauptmann, *Die Ratten* (Ullstein TB 44977); Friedrich Dürrenmatt, *Die Physiker* (Diogenes TB 20837)

Teaching Methodology

GN 691 Motivation in the German Class: Themes, Media, and a Creative Working Environment (July 20 - August 11)
1:30-3:30 Funk
This course is especially designed for high school teachers. The goal of this course is to explore alternatives for more lively instructional approaches. [Material will be distributed.]

GN 800 Independent Study Staff

DM 901 Research Paper Kenkel
(DML applicants only.)

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. A resident director of studies appointed from the Middlebury College faculty administers the school. The school address is: D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz, thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning of April and the middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

The Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie*, *Vergleichende Literaturwissenschaft*, *Volkskunde* and *Theaterwissenschaft*) at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

The Junior Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year. Juniors enroll in four courses for credit and write papers for at least three of these. The bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German, may take courses in an area other than language and literature. All courses are chosen in consultation with the director of studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

Course Offerings

The following courses were among those offered by *Fachbereich 13* during a recent *Wintersemester*. They serve as an example of the type of courses normally offered each semester:

Lecture courses:
German Etymology
Introduction to Nineteenth Century Literature
Theory of Tragedy
Idealism and Romanticism
Early Thomas Mann

Proseminars:
Introduction to Descriptive Linguistics
Introduction to Historical Linguistics
Introduction to Medieval Studies
Introduction to Literary Studies
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

The German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Since German universities do not deal in terms of "units" or "credits," Middlebury College assigns unit and letter-grade values to the students' work. These values are determined by the director of studies, whose decision is final.

For further information and application materials, please contact:

The School in Germany
Middlebury College
Middlebury VT 05753-6131
(802) 388-3711, Ext. 5528
languages@middlebury.edu

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VEGUEZ
Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, national or ethnic origin, sexual orientation or disability in any of its programs or activities. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

MIDDLEBURY COLLEGE
The Spanish School

Summer 1995

Academic Year Abroad

1995–96

The Spanish School
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5510
Fax: 802/388-1253

Summer 1995

Seven-Week Session
June 23- August 11
Total: $4,125
(Tuition $2,700; Board $1,020; Room $405)

Six-Week Graduate Session
June 26 - August 11
Total: $4,040
(Tuition $2,700; Board $960; Room $380)

The School in Spain

Graduate and Junior Year Programs
(Tuition: Full year $10,300; Semester $5,260)

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The Spanish School

The Program for 1995

As part of its 1995 program, the Spanish School plans to focus on various aspects of Colombian society. We are working with Colombian officials to present speakers who will discuss important issues facing that country. The academic program will reflect this focus by offering a series of complementary courses. In particular, we would like to point out the course to be taught by Prof. Concha on the connection between dictatorship and literature, the course by Prof. Portugal on Andean literature as well as the course on the social and cultural effects of the drug traffic on Colombia to be taught by the Colombian novelist Laura Restrepo.

Other courses offered for the first time will deal with a variety of topics: the changing conception of themselves held by Castilians from the Middle Ages to the Renaissance (Prof. Beltrán); the baroque as a new aesthetics in Spanish letters (Prof. Chiclana); the Spanish novel in the nineteenth- and twentieth-centuries (Prof. Andreu); the music of Spain (Prof. Fernández-Arias); the structure and social importance of the *telenovela* in Latin America (Prof. Medina) and a comparison between text and performance in three Spanish plays of different periods (Prof. García Lorenzo). Other courses will deal with art, culture, cinema, political science, phonetics, history of the language, syntax, stylistics, and teaching methodology.

In addition to these courses, the Spanish School is initiating a series of three-week workshops dealing with important aspects of language teaching. This summer the focus will be on technology in the classroom: computers and videos (Profs. Blake and Ramos) and assessment and evaluation (Profs. Breiner-Sanders and Martínez-Lage).

Frank Casa, Director

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who choose to complete the M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program. One should also be at least at the advanced undergraduate level in the second language before applying.

Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; four graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; one year's residence abroad; proof of successful teaching experience in Spanish; a dissertation and its oral defense.

For further information, please contact the Dean of the Language Schools, Sunderland Language Center, Middlebury College.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $975 (tuition $600; room and board $375).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1996 and the academic year 1996-97 will accompany admissions materials published by the Language Schools in November 1995.

Enrollment

Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1995, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six week session is $900. Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.

Application and Admission

Application materials for the 1996 summer session and the the 1996-97 academic year abroad will be available in November 1995 from:

The Spanish School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802-388-3711, Extension 5510
languages@middlebury.edu

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: Frank Casa, Ph.D., University of Michigan. Professor Casa has published numerous books and articles on the literature of the Spanish Golden Age, among them *The Dramatic Craftmanship of Moreto*, *Editing the Comedia* and, recently, an edition of Lope de Vega's *El mejor alcalde, el rey*. He is also on the editorial board of several scholarly journals. Professor Casa was chair of the department of romance languages at the University of Michigan and has also been Chief Reader for the College Board Advanced Placement Program in Spanish.

Associate Director: Gustavo Mejía holds a *licenciatura* in philosophy and letters from the University of the Andes, and received both a Master's degree and a doctorate from the University of Essex, Great Britain. He has taught at several universities in his native Colombia, at Vassar College and Middlebury College in the United States. Professor Mejía was the director of the Middlebury School in Spain from 1990-94. He is now teaching at the University of Durban in South Africa. His publications include short stories, poems, and articles on literary criticism, the most important of which are his editions of *María* by Jorge Isaacs and the *Obra completa* of José A. Silva, co-authored with Eduardo Camacho.

Faculty

Ion Agheana is professor of Spanish at Hope College in Michigan. With a Ph.D. from Harvard, Professor Aghena has written on the literature of the Spanish Golden Age as well as on Borges. Among his works are: *The Situational Drama of Tirso de Molina*, *Jorge Luis Borges: Existentialism and the Dynamics of Surprise*, *The Meaning of Experience in the Prose of J. L. Borges*, and a *Reasoned Thematic Dictionary of the Prose of J. L. Borges*.

Alicia Andreu, Ph.D., University of Oregon, is a native of Peru. Professor Andreu has written numerous articles and two books on the Spanish novelist Benito Pérez Galdós, *Galdós y la novela popular* and *Estructuras dialógicas en la narrativa de Benito Pérez Galdós*. She has also written articles on several Spanish-American authors and has been the recipient of the following awards: Fulbright-Hays, National Endowment for the Humanities, and American Council of Learned Societies. Professor Andreu is currently the A. Barton Hepburn Professor of Spanish at Middlebury College and she is chair of the department of Spanish and Italian.

Luis Beltrán, was born in Salamanca, where he attended the university and received his *licenciatura* in modern philology and law. He subsequently studied in the United States on a Fulbright Scholarship and earned his M.A. in English and Ph.D. in comparative literature from the University of Michigan. Since 1965, he has been teaching at Indiana University where he is professor of Spanish and comparative literature. Among his publications are: *Razones de Buen Amor*, *La arquitectura del humo*:

una reconstrucción del Romancero gitano, *Las cantigas de loor de Alfonso el Sabio*. He has also published several collections of his own poetry and a novel.

Robert J. Blake received his Ph.D. from the University of Texas at Austin and is professor of Spanish and chair of the department of Spanish and Classics at the University of California at Davis. He has published widely in Spanish linguistics on topics dealing with historical phonology, historical syntax, modern syntax (especially the Spanish subjunctive), and second-language learning. Professor Blake is also a leader in the development of computer-assisted materials for the teaching of Spanish, including *Recuerdos de Madrid*, a ten-part computer adventure for the Macintosh. Currently, he is working on a distance learning project which will run via the Internet across hardware platforms (IBM, MAC, Unix). Professor Blake is co-author of *Al corriente*, 2nd ed., a second-year Spanish textbook based on authentic reading materials. He will complete a computer-assisted reader for *Al corriente* by spring of 1996.

Teresa Bordón, from Madrid, holds a doctorate from the Universidad Complutense. She is a specialist in the teaching of Spanish as a second language and is professor of Spanish language, literature, and pedagogy in the Escuela Universitaria de Formación del Profesorado at the Universidad Autónoma in Madrid. She has authored works dealing with the teaching of Spanish as a second language.

Karen E. Breiner-Sanders received her Ph.D. from George Washington University. She is associate professor of Spanish in the School of Foreign Service, Georgetown University, where she teaches advanced Spanish language courses anchored in a context of politics, economics, history, and culture of Spain and Latin America, as well as a seminar on violence in Latin America. Her published works include *"La familia de Pascual Duarte" a través de su imaginería*, as well as articles on twentieth-century Hispanic literature and on pedagogical topics. Professor Breiner-Sanders is an ACTFL-certified oral proficiency tester and trainer, and has conducted many workshops on oral proficiency testing and proficiency-oriented curriculum design.

Ramón Buckley, from Madrid, received his doctorate in romance philology at the Universidad

Complutense. He has been a visiting professor at Duke University, University of Southern California, University of Michigan, Indiana University, and has directed American university programs in Madrid. Among his publications are *Problemas formales de la novela española actual* and *Las raíces tradicionales de la novela española*. He is currently finishing a book on Spanish literature during the transition.

Carlos Cañeque Solá, from Barcelona, received an M.A. in sociology from Yale University and a doctorate in political science from Madrid's Universidad Complutense. His books deal with topics in political science (*Dios en América: Una aproximación al conservadurismo político-religioso en los Estados Unidos*, *La nueva derecha americana*), literature (*Borges y la tradición de la parodia*), and film (*Con y sobre Berlanga*). He is currently professor of political science at the Universidad Autónoma of Barcelona.

Antonio Carreño, from Spain, received his Ph.D. from Yale University and is now a professor of Hispanic Studies at Brown University. Professor Carreño is a specialist on Golden Age and contemporary Spanish peninsular literature and has published on drama, poetry, and prose of both periods. He has received Guggenheim and Fulbright fellowships. His published works include, *La dialéctica de la identidad en la poesía contemporánea* and *El romancero lírico de Lope de Vega*. He has edited Luis de Góngora's *Romances* and Lope de Vega's *Poesía selecta*, *El castigo sin venganza*, *El perro del hortelano*, and *Pastores de Belén*.

Matilde Olivella de Castells received her doctorate from the University of Havana. She has taught at Rutgers University and California State University at Los Angeles, where she received both the Outstanding Professor and Merit Awards. She has been a member of the Spanish Development Committee of the College Board and the California Foreign Language Competency Project. She is the author of several textbooks among which are *Lengua y lectura*, *La lengua española*, *Mundo hispano*, *¡Ya comprendo!*, and *Mosaicos*.

Rafael Castillo, from Bilbao, Spain, studied music and classics in Spain, obtaining a *licenciatura* in philosophy and letters from the University of Madrid and a degree in piano and music from the Conservatorio Superior de Música in Bilbao. In 1970, he won a Fulbright Scholarship to study

linguistics at the University of Illinois at Urbana, where he received a Ph.D. in 1975. He has taught at Ohio State University and the University of California at Berkeley. Since 1975, he has been a member of the faculty at the Spanish School summer session and, since 1978, of the School in Spain. He also teaches in Boston University's program in Spain.

Angel Chiclana received a doctorate in romance philology from the University of Seville and in modern philology from Madrid's Universidad Complutense. He has taught at Italian and North American universities and since 1971, at the Complutense, where he is also vice-dean of the faculty of philology. He has published widely on medieval and renaissance topics and on Hispano-Italian literary relations. He has published critical editions of *La lozana andaluza* and *La divina comedia*, as well as a translation and critical edition of two comedies by Pietro Aretino.

Jaime Concha, from Chile, received a *licenciatura* in philosophy from the University of Concepción, where he has also taught. Before accepting his current position at the University of California at San Diego, he taught in France and at the University of Washington. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. His numerous publications include studies on twentieth-century poetry and the sixteenth-century colonial period in Latin America. He has published monographic studies on Neruda, Darío, and Huidobro. He is now working on a book on Manuel Rojas.

Inés Fernández-Arias, from Madrid, has studied literature at the Universidad Complutense and harpsichord at the Real Conservatorio Superior de Música. She has performed in concert as well as with chamber music groups and orchestras both in Spain and in major European countries. She has also recorded for both radio and Spanish television and divides her time between performances and the teaching of music.

Jesús Fernández González, from Salamanca, is professor of general linguistics at the University of Salamanca. He specializes in theoretical linguistics and in applied linguistics for the teaching of second languages. He has written articles on various

grammatical aspects of Spanish affecting speakers of English and particularly on the subjunctive.

Luciano García Lorenzo, from Madrid, is research professor in the Consejo Superior de Investigaciones Científicas. He has taught in various American, Canadian, and European universities. He has represented Spain in several international cultural organizations and is the literary adviser for the Compañía Nacional de Teatro Clásico. He has published more than twenty books and many articles, especially on matters pertaining to the theater. He has recently adapted for the theater *Los mal casados de Valencia* of Guillén de Castro.

Maite Grau Iglesias, from Barcelona, is finishing her doctoral work in art history at the Universidad Autónoma of Barcelona. She has done graduate work at the University of California at Berkeley and has co-authored a book on Spanish filmmaker Luis Berlanga, *Con y sobre Berlanga*. She is currently teaching history of art and film at the Centro Calasanz in Barcelona.

María Luz Gutiérrez Aráus, from Burgos, Spain, received her Ph.D. in Hispanic philology from Madrid's Universidad Complutense in 1974. She is now a professor of Spanish grammar at the Universidad Nacional de Educación a Distancia in Madrid. She is vice president of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual* and *Lengua española* (co-author). Her latest publication is *Manual de estilo* (Madrid, 1994).

Elizabeth Guzmán, from Chile, studied at the University of Santiago, where she specialized in the teaching of English and has an M.A. from West Virginia University. She is finishing a doctorate at the University of Pittsburgh with a specialization in applied linguistics. Professor Guzmán is currently the language director to the undergraduate Spanish program at Yale University and has extensive experience as a supervisor of language instruction in Chile, the University of Pittsburgh, and the University of Michigan.

Susana Hernández-Araico, from Mexico, is professor of Spanish at California State Polytechnic University where she has taught for the last twenty-two years. She received her Ph.D. from the University of California at Los Angeles and specializes in Golden Age theater and twentieth-century Latin-American women writers. She has published over thirty articles in her field as well as *Ironía y tragedia en Calderón*. She is a frequent participant in national and international meetings as well as a member of the editorial board of publications dealing with the *Comedia*. Her edition of Sor Juana Ines de la Cruz *Los empeños de una casa* is a forthcoming publication.

Marian B. Labrum, originally from Montevideo, Uruguay, is assistant professor of Spanish and translation, and director of the Spanish translation program at Brigham Young University, where she has also been appointed Director of Language Instruction. She is a member of the Honors and Awards Committee of the American Translators Association and the editor of the ATA Monographic Series for 1995-96. She has written many articles and conducted many national and international demonstrations on the art and methodology of translation and interpretation. She holds the degree of Doctor of Modern Languages from Middlebury College.

Ana Levenson, from Argentina, is a Ph.D. candidate in linguistics at the University of Southern California. She is the author of *Gramática española para estudiantes de inglés*. She has taught at the University of Michigan and directed a summer program in Salamanca.

Isabel C. Livosky, from Argentina, received her Ph.D. from New York University. In addition to being active as a translator, she has edited works by Gracián, *Bibliographic Index for Spanish and Spanish-American Studies in the United States*, and two volumes of the series *The Analysis of Hispanic Texts: Current Trends in Methodology*. A Wilson and Fulbright Scholar, she received an award for excellence in teaching from Knox College, where she is professor of Spanish and director of their program in Barcelona.

Ana Martínez Lage, from Pamplona, Spain, has received advanced degrees from Spain, France, and the United States, where she completed her Ph.D. in applied linguistics and second language acquisition at Pennsylvania State University. She is currently assistant professor and basic Spanish program director at George Mason University in Virginia and has just completed a first-year Spanish college textbook.

Victor Manuel Medina Cervantes, from Mexico, received a *licenciatura* in dramatic literature and theater from the Universidad Nacional Autónoma of México. He began his professional work with the staging of two plays of Tirso de Molina and has since worked in various aspects of the dramatic arts. He has also worked in Mexican television and films. His teaching interests are in the area of comparative dramatic literature.

José G. Moreno de Alba received his doctorate in Hispanic linguistics from the Universidad Nacional Autónoma of México, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the former Soviet Union, Germany, and many countries of North and South America. He has written articles and books on linguistic topics, such as *Valores de las formas verbales en el español de México*, *Morfología derivativa nominal*, *El español en América*, *Diferencias léxicas entre España y América* (1992), and *La pronunciación del español en México* (1994). He is currently director of Mexico's National Library.

Juan Antonio Muñoz from Seville, Spain, received his *licenciatura* in philology from the University of Seville and is a teacher at the Instituto I. B. Alboro. He has taught for the University of Michigan both in the United States and in its programs abroad and specializes in second language acquisition.

Carmen M. Nieto, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan for four years. She has worked as a translator for the Federal Government at several national and international conferences and at the National Trust for Historic Preservation. She taught at the United States Military Academy, West Point, and is currently teaching at Georgetown University and George Washington University.

Manuel Pastor, a native of León, Spain, has been professor and chair of the department of political science at Madrid's Universidad Complutense from 1984-1994. He did graduate studies at the University of Wisconsin and has been a visiting researcher at Princeton University, Columbia University, and the University of Minnesota. From 1980-84, he was Assistant Secretary General of the Universidad Internacional Menéndez y Pelayo in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España*, *Ensayos sobre la dictadura*, *Bonapartismo y fascismo*, *Lecturas de ciencia política*, *Introducción a la teoría del estado*, *Ideologías y movimientos políticos contemporáneos*, *Ciencia política*, *Fundamentos de ciencia política*, and co-author of a collective work on *La transición política en España*. Since 1974, he has also been a professor at the Institute of European Studies in Madrid. During the 1994-95 academic year, he is a visiting scholar at the University of California at San Diego.

Jorge Plata, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a professor of literature and theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the *Teatro Libre*. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

José Manuel Polo de Bernabé received his education in France, Spain, and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell University, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently associate professor of Spanish and comparative literature. Professor Polo de Bernabé has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén* and has two more forthcoming, *Mímesis y teatralidad en el teatro español contemporáneo* and *Theory of Spanish Autobiography*. He has also published numerous articles on nineteenth- and twentieth-century Spanish literature.

Alberto Portugal, from Peru, assistant professor of Spanish at Middlebury College, did his undergraduate work at the Pontificia Universidad Católica of Perú and received his Ph. D. from the University of Texas at Austin. He has published articles on Peruvian literature and politics and is currently finishing a book on Peruvian novelist, José María Arguedas.

Berislav Primorac, associate professor of Spanish at the University of Windsor, Canada, received his Ph.D. from the University of Michigan. He has written on Golden Age theater and has edited Moreto's *El lindo don Diego*, Gorki's *La madre*, and Lope's *El mejor alcalde, el rey*. Professor Primorac has also been chair of the modern languages department and directed a summer program in Spain for many years.

Liliana Puppi-Redfern, from Peru, received her *licenciatura* in law from Pontificia Universidad Católica of Perú in 1988. She practiced law in Lima prior to attending the University of Pittsburgh where she completed an M.A. in international affairs and Latin-American studies. She has taught at several universities in Peru, worked as a translator for U.S. firms, and is currently a lecturer in Spanish at the University of Michigan.

Alfredo Ramón was born in San Ildefonso, Segovia, Spain, and has resided all of his life in Madrid. Following his graduation from the Escuela Superior Central de Bellas Artes de San Fernando in Madrid, where he obtained the title of Painter and Professor of Art, he has pursued three active careers: artist, teacher, and lecturer. Since 1957, he has offered courses in both Spanish and Latin American art for the programs in Spain of a number of North American universities and colleges. Professor Ramón has had many one-man shows, the most recent in London, and his paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America, and the Far East. In 1991, he received an honorary doctorate from Kalamazoo College.

Alicia Ramos received her Ph. D. from the University of Pennsylvania. She has taught Spanish at Barnard College where she developed advanced content-based courses in Spanish language and culture in which films and videos were the primary texts. She has conducted many workshops on language pedagogy and has published *Facetas:*

Conversación Redacción a third-year textbook. In addition, she has written and lectured on Galician oral literature. Most recently, she was visiting professor of Spanish at Williams College.

Laura Restrepo, from Colombia, graduated from the University of the Andes in literature. She has taught literature at the Universidad Nacional de Colombia, has been editor of the magazine, *Semana*, and has served as a member of the commission that brokered the peace with the guerrilla group M 19. Her *Historia de una traición* (1988) recounts this episode. She has contributed to several books, *Otros niños, En qué momento se jodió Medellín*, and *El amor y el fuego*. She has written two novels, *La isla de la pasión* and *El leopardo al sol*, which deals with the consequences of the drug traffic in Colombia. She is currently preparing her next book, *Dulce compañía*.

Gustavo Sainz, of Mexico, served for ten years as professor and chair of the department of journalism and communication sciences of the Universidad Nacional Autónoma of México. He taught at the University of Wisconsin at Madison, and the University of New Mexico, and is currently at Indiana University at Bloomington. Professor Sainz has received grants from various foundations, including Ford, Guggenheim, Tinker, and the Center for Inter-American Relations. Among his works are: *La princesa del palacio de hierro*, for which he won the Premio Xavier Villaurrutia, *Gazapo*, *Obsesivos días circulares*, *Compadre Lobo*, and *Fantasmas aztecas*. His most recent novels are *Paseo en trapecio*, *Muchacho en llamas*, *A la salud de la serpiente*, and *Retablo de inmoderaciones y heresiarcas*.

Samuel G. Saldívar, a native of Mexico, is professor of Spanish and the director of instruction in the department of foreign languages at the United States Military Academy, West Point, where he teaches both language and literature. He earned a B.A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Professor Saldívar has published a book, *Evolución del personaje femenino en la novela mexicana*, as well as articles on Mexican literature.

Carmen Vigo-Acosta, from Uruguay, received her M.A. from Brigham Young University. She has served as assistant director and director for study

abroad programs, has taught at the Monterey Institute of International Studies, and has been an instructor for Peace Corps volunteers. She has also developed special Spanish programs for non-traditional students. She now teaches at Mesa Community College.

Administrative Staff

Audrey A. LaRock, Coordinator
Sandra A. Bonomo, Coordinator
Lena I. Santillana, Assistant to the Director of the School in Spain

Schedules, texts and staffing are subject to change.

Intensive Language Courses Seven Week Session

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Each level has an integrated program and students must take all parts for a total of three units.

LEVEL 100 Guzmán, Levenson, Puppi-Redfern, Vigo-Acosta

101-102-103 Beginning Spanish

This course is designed for beginners who want to master the basic structures and vocabulary of the language. An ordered presentation based on language in its situational context will focus on all four of the language skills: understanding the spoken word, speaking, reading and writing.

Required text: Patti Marinelli and Lizette Mujica Laughlin, *Puentes: Spanish for intensive and high-beginner courses* (Boston: Heinle and Heinle).

LEVEL 200 Agheana, Castells, Nieto, Primorac

201 Intermediate Grammar

This course is designed for students to develop solid communicative skills while actively using the grammatical structures of the Spanish language. The course will start with a review of the basic grammatical topics already studied by the students in their first year, and it will move rapidly to engage more complex structures and increase vocabulary, while encouraging an appropriate degree of

precision and accuracy. Classroom activities will progress from exercises that foster control of basic, discrete forms toward those that require greater manipulation of larger segments of language. Using rather than merely knowing is stressed in this course.

202 Conversation

This course corresponds thematically to the grammar course. It is designed to encourage students to activate and personalize the forms, the structures, and their increasingly rich vocabulary through meaningful and purposeful communication within authentic contexts. Attention to pronunciation and accent is incorporated into the conversational framework of the program. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through roleplay, presentation, debate, and collaborative language use in a variety of content areas.

203 Composition

This course complements 201 and 202 with a focus on writing skills. Students will read an assortment of passages in a variety of genres, covering topics related to major events, traditions, beliefs, and accomplishments of the Spanish-speaking world. These readings will serve as topical springboards for writing opportunities. Writing will be practiced primarily as process rather than product; and will include pre-writing, multi-draft, peer review, and evaluation stages. Writing activities are intended to be purposeful and linked to real-world needs.

204 Cultural Approaches

This course seeks to develop an understanding of and an appreciation for the many cultures that are properly identified as Hispanic. Through a four-skills approach, linguistic functions such as description, narration, and comparison will be targeted. Analytical skills will be fostered, and insights will be facilitated and nurtured through cultural exploration and inquiry.

Required texts: Long and Macian, *De paseo* (Boston: Heinle and Heinle); workbook, *Diario de actividades*; Gene S. Kupferschmid, *Al tanto* (Boston: Houghton Mifflin).

LEVEL 300

301 Grammar and Composition Primorac

This course will stress the expansion of students' active vocabulary and writing skills at the third-year level. Classroom activities will center on thorough review of the most problematic aspects of the Spanish grammar, as well as active use of the language taken directly from original texts. New vocabulary will be introduced through the reading of a variety of texts taken from the cultural, political, and literary world.

Required text: Sara Lequerica de la Vega and Carmen Salazar, *Avanzando. Gramática española y lectura*, 3rd ed. (New York: John Wiley & Sons); also, special material in course pack form to be purchased at Middlebury.

302 Contemporary Hispanic Literature Carreño, Hernández-Araico

This course is designed to introduce students to the reading of advanced texts. Students will not only improve their reading skills but will also become familiar with major topics of Hispanic literature as well as acquire a knowledge of the nature of literary expression.

Required texts: María Luisa Bombal, *La última niebla. La amortajada* (Barcelona: Seix Barral, 1990); Antonio Buero Vallejo, *La doble historia del Doctor Valmy*, Selecciones Austral 15 (Madrid: Espasa-Calpe, S.A., 1984); *Cinco maestros*, Alexander Coleman, ed. (Fort Worth: Harcourt Brace Jovanovich, 1969); Frank Dauster and Leon Lyday eds., *En un acto: Diez piezas hispanoamericanas* (Boston: Heinle & Heinle, 1983); Ramón Sender, *Réquiem por un campesino español* (Barcelona: Destino, 1990).

303 Conversation Muñoz

This course complements 301 and 302 and is designed to help students develop their oral proficiency. Oral presentations, role-playing, and peer teaching are all used to offer diverse opportunities for self-expression.

Required text: Special material in course pack form to be purchased at Middlebury.

Students may pre-register for 304A or 304B but class size is limited and registration will be handled in the order in which they are received in the mail up to the limit for the section.

304A Spanish Culture Buckley

This course will deal with the evolving culture and civilization of Spain. It is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, politics, etc., that have contributed significantly to the shaping of modern Spain.

Required text: Juan Kattan-Ibarra, *Perspectivas culturales de España* (Lincolnwood, IL: National Textbook Company, 1989).

304B Hispanic Culture Mejía

This course is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, and politics that have contributed significantly to the shaping of Spanish-American cultures. After a brief introduction covering the pre-hispanic world and Colonial times, the course will concentrate on Spanish-American cultural history since Independence up to and including the Cuban revolution.

Required text: Carlos Loprete and Dorothy McMahon, *Iberoamérica: síntesis de su civilización*, 2nd ed. (New Jersey: Prentice-Hall); also, special material in course pack form to be purchased at Middlebury.

Graduate Program of Studies

Curriculum and Degree Requirements
Graduate courses are numbered to indicate level of difficulty. Students are informed of their placement level in the pre-registration information sent upon enrollment in the school.

Requirements for the M.A. for students accepted to candidacy beginning with the 1994 session of the Spanish School are as follows:

Summer of application: the three courses must include one language course at the proper placement level, the *Literary Analysis* course, and a third course selected from the offerings in culture and civilization, literature, or professional preparation areas.

All candidates for the M.A. degree are required to take the following courses:

a. One course in Spanish civilization and culture. 545 *Theater Workshop* can be used as an elective only and students going to Madrid may not 545 during the summer.

b. Three language courses (501 or 502 may be counted as one of these).
c. One course in Latin American literature or culture and civilization.
d. 560 *Literary Theory and Analysis.*
e. Three literature courses (560 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.
f. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Graduate Course Descriptions

Key to three-week courses:
(I) designates session I (June 29-July 19)
(II) designates session II (July 20-August 9)

Language

501 Advanced Writing Labrum

This course makes use of translations, summaries, reports, and compositions in order to develop the writing skills of the students. Grammar points are reviewed once a week in formal discussion and in context when the need arises. **Students must also take Advanced Grammar and Reading.**

Required text: Savaiano, Winget, *2001 Spanish & English Idioms* (New York: Barrons Educational Series); also, material in course pack form to be purchased at Middlebury.

501 Advanced Grammar and Reading Saldívar

Students will engage in various activities as they read and analyze a variety of texts to acquire the ability to read and understand advanced texts in literature, criticism, and intellectual discourse. In addition, students will receive formal explanations of refined grammatical points reflected in the readings, and undertake a program of vocabulary development focusing on the use of idiomatic expressions. **Students must also take Advanced Writing.**

Required text: Material in course pack form to be purchased at Middlebury.

Note: 501 has been designed to accommodate graduate students who have placed below the level of the required 502 course. Students placed in this course must take two sections - Advanced Writing and Advanced

Grammar and Reading. Each section meets one hour a day. Upon successful completion of this course, students will have satisfied the 502 requirement and will receive one unit of graduate credit. This course is also open to advanced undergraduates placing higher than the 300 level but these students should consult with their home institutions on whether or not they will accept transfer credit.

502 Advanced Spanish Language Bordón, Gutiérrez Aráus

The course is a detailed study of some of the more difficult points of grammar and usage: preterite and imperfect; the subjunctive; the infinitive and the gerund and their use in verbal periphrases; *ser* and *estar*; the conditional; personal pronouns and the particle *se*; prepositions. (1 Unit)

Required text: Moreno and Tuts, *Curso de perfeccionamiento. Hablar, escribir y pensar en español.* (Madrid: Sociedad General Española de Librería, 1993).

Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to substitute 501 for this course.

518 Syntax of the Spanish Sentence Fernández-González

This course begins with a consideration of the structure of the simple sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation, and analysis of the various types of sentences studied. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

519 The Spanish Subjunctive Fernández-González

The course will be an in-depth analysis of the subjunctive within simple and compound sentences with special attention paid to adverbial structures. The emphasis will be on its practical use in contemporary Spanish both in written and oral forms. (1 Unit)

Required text: Borrego, Gómez Asencio, Prieto, *El subjuntivo: valores y usos* (Madrid: Sociedad Gen. Española de Librería, 1986).

Recommended text: J. F. García Santos, *Sintaxis del español. Nivel de perfeccionamiento* (Salamanca: Univ. de Salamanca, 1993).

601 Composition and Stylistics Gutiérrez Araus

This course is designed to prepare the advanced student to handle a variety of advanced topics in written Spanish and to improve expressive abilities by appropriate use of form and content. The aim of this course is to teach mastery of the contemporary idiom. (1Unit)

Required text: Fernando Lázaro and V. Tusón, *Curso de lengua española* (Madrid: Ediciones Anaya, S.A., 1989).

Recommended text: Diccionario de la lengua española (Madrid: Ediciones Anaya, S.A.).

608 Phonology and Phonetics (II) Moreno de Alba

This course reviews the general principles of phonology with a detailed description of the vowel and consonant allophones of Spanish together with the the principal aspects of accent and intonation. The course will include practical exercises in phonological and phonetical transcription. (It is recommended that students bring a portable tape recorder.) This course meets two hours a day. (1 Unit)

Required texts: Antonio Quilis, *Curso de fonética y fonología españolas para estudiantes angloamericanos* (Madrid: CSIC); Robert P. Stockwell and J. Donald Bowen, *The Sounds of English and Spanish* (Chicago: The University Press).

620 History of the Spanish Language Castillo

This course is a survey of the development of the Spanish language from Latin to the present forms of Peninsular and Latin-American Spanish. (1 Unit)

Required text: Rafael Lapesa, *Historia de la lengua española*, 9a ed. (Madrid: Gredos, 1983).

Culture and Civilization

530 Spanish American Culture Sainz

This course will seek to highlight conflicting social and political systems in Latin America with special emphasis on the problem of development, foreign debt, basic industries, the role of international corporations, relations on dependence, and alterations in daily life. (1 Unit)

Required texts: Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia* (Mexico: Siglo XXI, 1985); Gabriel Careaga, *Mitos y fantasías de la clase media en México* (Mexico: Cal y Arena, 1985); Jorge G. Castañeda, *La utopía desarmada* (Mexico: Mortiz, 1993); Eduardo Galeano, *Memorias del fuego*, vol. III (Mexico: Siglo XXI).

544 Structure and Construction of the *Telenovela* Medina

This course will deal with the major aspects of the origin, evolution, and social impact of the Latin-America *telenovela*. It will also discuss the theoretical and technical aspects of the dramatic construction of this melodrama. The work for this course will be to elaborate a model for the construction of a *telenovela*. (1 Unit)

Required texts: Leopoldo Alas, *La Regenta* (Mexico: Porrúa); Claudia Alatorre, *Análisis del drama* (Mexico: Gaceta, 1986); Denis de Rougemont, *El amor y el Occidente* (Barcelona: Kairós, 1982); Jean Marie Thomasseau, *El melodrama* (Mexico: Fondo de Cultura, 1989).

545 Theater Workshop Plata

The purpose of the workshop, conceived as a linguistic and cultural experience, is to expose students to the nature of drama and to acquaint them with a selection from Spanish dramatic literature. The work for the course will be of a practical nature and will have two stages. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 Unit)

546 Two Visions of Spain: Buñuel and Berlanga (II) Cañeque, Grau

This course will analyze the aesthetic and literary tradition of Spanish cinema through the study of the films of two of Spain's most renowned directors, Luis García Berlanga and Luis Buñuel. Special attention will be paid to Buñuel's surrealism and Berlanga's neo-realism and black humor. The course meets two hours a day in addition to the screenings outside of class time. (1 Unit)

Required text: Carlos Cañeque and Maite Grau, *¡Bienvenido Mr. Berlanga!* (Barcelona: Destino, 1993). Other reading materials will be made available during the course.

551 Modern Spanish Painting Ramón

The course will study Spanish painting from the begin of the nineteenth-century to the present. The course will deal with the relationship between Spanish painting and the various European styles: Neoclassicism, Romanticism, Naturalism, and Impressionism with particular emphasis on Madrazo, Fortuny, and Rosales. Among the topics to be treated are Modernism in Cataluña, Cubism and Surrealism, Spanish painting after the civil war, problems of contemporary art. Midterm and final exam. (1 Unit)

Recommended texts: E. Ballesteras, *Historia del arte español: La pintura del siglo XIX* (tomo 48) and *Pintura figurativa del siglo XIX* (tomo 55) (Hieres Editorial). Other recommended texts available in the library.

552 Political and Intellectual History of Spain (II) Pastor

This course will analyze the historic, political, and intellectual development of Spain in the nineteenth- and twentieth-centuries, basing itself on the dualities north-south, center-provinces, tradition-modernity. We will trace the Spanish process in its alternation of absolutism and democracy, liberalism, and autoritarianism. Special attention will be paid to the restoration, the Republic, the civil war, Franquismo, the transitional period and, finally, the establishment of democracy. The principal ideological, social, and political causes of these changes will be discussed. This course meets two hours a day. (1 Unit)

Required texts: Julián Marías, *La España real* (Madrid: Espasa Calpe); José Ortega y Gassett, *España invertebrada* (Madrid: Alianza); Pierre Vilar, *Historia de España* (Barcelona: Crítica). Other relevant articles will be distributed in class.

557 The Music of Spain Fernández-Arias

The course will consist of listening and analyzing important musical compositions (Tomás Luis de Victoria, Manel de Falla, etc.) as well as popular music (tonadillas, zarzuelas, cuplés) and music from the Spanish folklore (jota, fandango, muñeira, flamenco) pointing out the relation between these dances and cultivated musical forms. The final exam will consist of written commentaries on musical compositions studied in class. (1 Unit)

560 Literary Analysis and Theory
Beltrán, Carreño, Hernández-Araico, Livosky, Polo de Bernabé

This course examines the foundations of literary analysis and theory. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. In addition, students are expected to become acquainted with some of the major issues and trends in modern critical theory. Each student will produce several analyses of Hispanic texts and actively participate in class discussions. (1 Unit)

Required texts: M. H. Abrams, *A Glossary of Literary Terms,* 6th ed. (Fort Worth: Harcourt Brace Jovanovich, 1993); Jorge Luis Borges, *Ficciones*, 18a ed. (Madrid: Alianza Editorial, 1990); Miguel de Cervantes, *Novelas ejemplares*, vol. II (Madrid: Cátedra); Benito Pérez Galdós, *El amigo Manso* (Madrid: Alianza Editorial, 1972); Ymelda Navajo, *Doce relatos de mujeres* (Madrid: Alianza Editorial, 1987); Virgilio, Valdivieso and Friedman, *Aproximaciones al estudio de la literatura hispánica*, 3rd ed. (New York: McGraw-Hill, 1989).

Note: This course is obligatory for all first-year graduate students. Exemption may be granted if an equivalent graduate course has been taken.

583 Spanish Literature to the Seventeenth Century Casa

This course will study representative works of medieval and Golden Age Spanish literature. It will deal with the medieval and renaissance views of human life as well as with the social, religious, and intellectual preoccupations of Spain during this period. Students will write short papers and take a final examination. (1 Unit)

Required texts: Pedro Calderón de la Barca, *El médico de su honra*, ed. Cruikshank (Madrid: Castalia); Miguel de Cervantes, *Novelas ejemplares*, vol. I (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Barcelona: Editorial Planeta, 1980); Jorge Manrique, *Coplas a la muerte de su padre* (Madrid: Castalia didáctica); Tirso de Molina, *El burlador de Sevilla*, ed. Joaquín Casalduero (Madrid: Cátedra); *Poesía lírica del Siglo de Oro*, ed. Elias L. Rivers (Madrid: Cátedra, 1985); Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra, 1970).

584 Spanish Literature of the Nineteenth and Twentieth Centuries Livosky

This course will study representative works of nineteenth- and twentieth-century Spanish literature. It will analyze the articulation of the different genres and cultural discourses as they deal with the social, intellectual, and artistic developments in Spain from Romanticism to the present. (1 Unit)

Required texts: Carmen Martín Gaite, *El cuarto de atrás* (Madrid: Destino Libro); Benito Pérez Galdós, *Torquemada en al hoguera* (Madrid: Alianza Editorial); Eduardo Mendoza, *Sin noticias de Gurb* (Barcelona: Seix Barral); Duque de Rivas, *Don Alvaro* (Madrid: Espasa Calpe); Miguel de Unamuno, *Abel Sánchez* (Madrid: Espasa-Calpe); Ramón del Valle-Inclán, *Los cuernos de don Friolera* (Madrid: Austral); Antonio Buero Vallejo, *La doble historia del Doctor Valmy* (Madrid: Espasa-Calpe); poetry course pack to be purchased at Middlebury.

585 Latin American Literature to the Nineteenth Century Concha

This course is conceived as an introduction to the development of Spanish American literature. Key works of each period will be studied. There will be a midterm and a final examination. (1 Unit)

Required texts: Anonymous, Popol Vuh (Mexico: Fondo de Cultura Económica, Col. Tierra Firme); Simón Bolívar, *Escritos políticos* (Barcelona: Ariel); Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias* (Madrid: Cátedra, 1966); Cristóbal Colón, *Diario de navegación* (Madrid: Austral); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Espasa Calpe-Austral); Sor Juana Inés de la Cruz, *Obras completas* (Mexico: Porrúa, 1951); José Martí, *Escritos políticos* (Mexico: Siglo XXI, 1984); Juan Ruiz de Alarcón, *La verdad sospechosa* (Madrid: Austral); Domingo F. Sarmiento, *Facundo* (Mexico: Porrúa).

586 Latin American Literature from Modernismo to the Contemporary Period Sainz

Starting with *modernismo*, the class will review the evolution of Latin American literature from the end of the nineteenth-century to the present. Particular emphasis will be placed on those authors and texts that reflect the main renovating movements of this literature. Special emphasis will be placed on the contradictions implicit in the central figure of the writer as the product and the enemy of his or her society. (1 Unit)

Required texts: Jorge Luis Borges, *Ficciones* (Madrid: Alianza); Juan Gustavo Cobo Borda, *Antología de la poesía hispanoamericana* (Mexico: Fondo de Cultura Económica); Julio Cortázar, *Los relatos, I. Los ritos* (Madrid: Alianza, 1993); José Eustaquio Rivera, *La vorágine* (Madrid: Alianza); Elena Garro, *La semana de colores* (Mexico: Grijalbo, 1989). Relevant articles will be made available during the course.

587 Text and Performance (II) García Lorenzo

This course will study two types of textuality: the literary text and the performance text, that is the staging of the written text. We will study three texts and their respective staging and performance. The staging of *La Gran Sultana* will be analyzed by means of a video of the performance. The course meets two hours a day. (1 Unit)

Required texts: Antonio Buero Vallejo, *El sueño de la razón* (Madrid: Austral); Pedro Calderón de la Barca, *El Alcalde de Zalamea* (Madrid: Castalia); Miguel de Cervantes, *La Gran Sultana* (in photocopy).

588 Drug Traffic and the Culture of Death in Colombia Restrepo

This course will study by means of literary and other texts the culture that the drug traffic has imposed on the country, a culture of illegality, corruption, and death. There are various explanations and solutions that are given for this situation but a generation of new Colombian writers seeks the antidote in a direct confrontation with reality in order to arrive at a full understanding of the circumstances. (1 Unit)

Required texts: Gabriel García Márquez, *Por un país al alcance de los niños* (Revista Semana, no. 638, julio-agosto de 1994); Alfredo Molano et al. *Otros niños* (Santafé de Bogotá: El Ancora Editores, 1993); Alfredo Molano, *Siguiendo el corte* (Santafé de Bogotá: El Ancora Editores, 1993); Laura Restrepo, *El leopardo al sol* (Santafé de Bogotá: Planeta, 1993); Alonso Salazar, *No nacimos en semilla* (Santafé de Bogotá: 1990); Fernando Vallejo, *Los días azules* (Mexico: Séptimo Círculo, 1985); Fernando Vallejo, *La virgen de los sicarios* (Santafé de Bogotá: Alfaguara Hispánica, 1994).

589 Novels of the Andean Countries Portugal

This course will be devoted to the study of the themes and structure of five ground-breaking novels written between the early 1940's and the late

1960's. Our aim is to examine some of the most relevant aspects concerning the transformation of the novelistic tradition in the Andean region. This course will also deal with established critical concepts such as regionalism, social novel, neo-realism, and magical realism. (1 Unit)

Required texts: José María Arguedas, *Yawar Fiesta* (Lima: Horizonte); Alvaro Cepeda Zamudio, *La casa grande* (Bogotá: Oveja Negra); José Donoso, *El lugar sin límites* (Mexico: Joaquín Mortiz); Gabriel García Márquez, *La hojarasca* (Madrid: Mondadori); Miguel Otero Silva, *Casas muertas* (Barcelona: Seix Barral).

661 The Spanish Novel of the Nineteenth and Twentieth Centuries Andreu

This course will treat some key novels of the nineteenth- and twentieth- century Spanish literature. The main goal is to trace a coherent articulation of the different works as well as to analyze them as representative of different cultural discourses. (1 Unit)

Required texts: Emilia Pardo Bazán, *Los pazos de Ulloa* (Madrid: Alianza); Camilo José Cela, *La familia de Pascual Duarte* (Barcelona: Edhasa); Miguel Delibes, *Cinco horas con Mario* (Barcelona: Destino); Carmen Martín Gaite, *El cuarto de atrás* (Barcelona: Destino); Benito Pérez Galdós, *Doña Perfecta* (Madrid: Cátedra); Rosa Montero, *Crónica del desamor* (Madrid: Debate); Miguel de Unamuno, *Niebla* (Madrid: Cátedra).

678 Baroque Sensibility: A Study of a New Aesthetics Chiclana

This course will study the underlying proposition of the literary period known as the Baroque as a new conception of man and his relation with the divinity. This new sensibility is conveyed linguistically and aesthetically through the metaphor. We will study this change of values or "new order" through a selection of relevant texts in both prose and poetry. (1 Unit)

Required texts: Helmet Hatzfeld, *Estudios sobre el Barroco* (Madrid: Gredos); José Ma. Valverde, *El Barroco, una visión de conjunto* (Barcelona: Montesinos, 1980). Special material in course pack form will be available at Middlebury.

686 Literature and Dictatorship in Latin America Concha

Since Simón Bolívar's famous prophecy of 1815, military and dictatorial rule has spread its shadow on many, if not all, the countries of Spanish

America. In this course we shall explore through relevant literary texts, the conflict between literature and political power, which has been a constant of Hispanic culture. Midterm and oral presentation. (1 Unit)

Required texts: Miguel A. Asturias, *El señor Presidente* (La Habana: Casa de las Américas); Simón Bolívar, *Carta de Jamaica* (Barcelona: Ariel); Alejo Carpentier, *El reino de este mundo* (Barcelona: Seix Barral, 1991); Esteban Echeverría, *El matadero* (Buenos Aires: Sopena); Martín Luis Guzmán, *La sombra del caudillo* (Mexico: CIA General de Ediciones); Pablo Neruda, *Canto General* (Barcelona: Seix Barral); Domingo F. Sarmiento, *Facundo* (Mexico: Porrúa).

687 Medieval Verse Narrative: From the Epic of El Cid to the Dream of Juan de Mena Beltrán

This course studies the Castilians' changing conception of themselves and their world as reflected in four medieval verse narratives. Considered together these narratives offer a panoramic view that extends from the *juglares* and warriors of the late 11th century to the poets and noblemen of the realm of Juan II, and includes feudal, monastic, urban, and courtly Castile. Mid-term and one paper. (1 Unit)

Required texts: *Cantar de Mio Cid*, ed. Enrique Rull (Madrid: Sociedad General Española de Librería, 1982); Gonzalo de Berceo, *Milagros de Nuestra Señora* (Barcelona: Planeta, 1980); Juan de Mena, *Laberinto de Fortuna* (Madrid: Espasa Calpe, 1989); Juan Ruiz, *Libro de Buen Amor,* ed. José Luis Girón Alconchel (Madrid: Castalia Didáctica, 1985); *Libro de Buen Amor*, ed. G. B. Gybbon Monypenny (Madrid: Castalia, 1990).

Professional Preparation for Teachers

690 Macintosh Computers in the Extended Classroom (I) Blake

This three-week course will train the student to create courseware for teaching foreign languages. By the end of the course, students will have acquired the tools needed to author computer courseware. The course is open to novice users of Macintosh but some familiarity with the Macintosh interface (e.g. knowledge of MacWrite or MacPaint) is highly desirable. The class meets two

hours a day with additional special sessions to be arranged with the instructor. (1 Unit)

Required text: Bull and Harris, *HyperCard for Educators: An Introduction* (International Society for Technology in Education); material in course pack form to be purchased at Middlebury.

Recommended text: Danny Goodman, *The Complete Handbook of HyperCard 2.2* (Toronto: Bantam Books, 1994).

696 Trends and Issues in the Teaching of Spanish Martínez-Lage

This course will assist teachers and students interested in language learning in clarifying their positions regarding language learning and teaching, both in terms of theoretical issues and in practical approaches to classroom instruction. This course will review second/foreign language acquisition theories and examine their pedagogical application to the classroom. Students will become familiar with different methodologies and teaching techniques in the context of a proficiency orientation. Emphasis will be given to curriculum design and material development for teaching and testing all four skills within a student-centered philosophy of teaching. (1 Unit)

Required texts: Alice C. Omaggio, *Teaching Language in Context: Proficiency-Oriented Instruction*, 2nd ed. (Boston: Heinle & Heinle, 1993); Judith Shrum and Eileen Glisan, *Teacher's Handbook* (Boston: Heinle & Heinle, 1993); additional articles will be provided in the classroom.

697 The Teaching of Literature Polo de Bernabé

This course is designed to introduce students to modern strategies for the study and teaching of literary texts. The first part will deal with the study of contemporary poetics and literary implications in the understanding and teaching of narrative, drama, and poetry. The second part will explore interdisciplinary approaches to literature in its relationship to areas such as film and the visual arts, as a means to present literary texts in a classroom from a variety of perspectives. Two short papers, two oral presentations, and active class participation. (1 Unit)

Required texts: M. H. Abrams, *A Glossary of Literary Terms*, 6th ed. (Fort Worth: Harcourt Brace Jovanovich, 1993); Barricelli et al., *Teaching Literature and Other Arts* (New York: MLA); Antonio Buero Vallejo, *El tragaluz. El sueño de la razón* (Madrid: Austral); Frank Dauster and Leon Lyday, *En un acto* (Boston: Heinle & Heinle); Federico García Lorca,

Libro de poemas. Poema del cante jondo (Mexico: Porrúa); J. R. González, *Literatura moderna hispánica* (Lincolnwood, IL: National Textbook Company). Material in course pack form to be purchased at Middlebury.

Workshops for Teachers of Spanish

Each workshop consists of two courses. Each course meets Monday through Friday for two hours a day of class time plus additional sessions to be arranged with the instructors. Each workshop carries six semester hours, or two units of graduate credit. Students may enroll in either the first or second workshop, or both.

Workshop I: Technology in the Classroom
June 27-July 18

890 The Macintosh Computer in the Extended Classroom Blake

This course will train students to create courseware for teaching foreign languages. By the end of the course, participants will have acquired the tools needed to author computer courseware for class application.

891 Teaching Through Video and Film Ramos

This course establishes principles for selecting and using video and film for language instruction at all levels. Topics to be presented are: the use of "authentic" versus made-for-student materials, video/films as primary teaching tools or as supplement, use of commercials, news clips, etc. The course will also provide criteria for evaluating commercially available products.

Workshop II: Evaluation and Assessment in Spanish Language Instruction
July 20-August 10

892 The Receptive and Productive Skills Martínez-Lage

Foreign language assessment consists of ongoing evaluation that enables teachers to allow the learner to progress toward mastery of the language. Authentic assessment is based on real-life experiences that provide students with opportunities to show what they can do when carrying out tasks similar to those required outside the classroom. This course will provide opportunities for the development of appropriate materials relating to each skill. Participants will be able to create portfolios of materials geared to the courses they teach.

893 Listening and Speaking Breiner-Sanders

The aim of this course is to give participants working knowledge of the principles of elicitation and evaluation as applied to listening and speaking skills. The Oral Proficiency Interview will provide a foundation for the course, as participants learn the art of interviewing, elicitation techniques, the rating scale, the ratable sample, role plays, and proficiency guidelines. Participants will conduct practice interviews on a variety of levels, with critiques and group discussions. To acquire added refinement in interview techniques and rating accuracy, each participant will conduct a set of recorded interviews on a variety of proficiency levels.

The School in Spain

Instituto Internacional
Miguel Angel, 8
28010 Madrid SPAIN
Telephone: 319-81-88
Fax No: 310-0036

A valuable complement of the Middlebury summer program is the School in Spain. Madrid, the capital of Spain, offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School is located at the Instituto Internacional, a building of great historical and artistic interest whose location in one of the nicest areas of the city makes it easily accessible to our students.

The School offers both junior and graduate programs during the academic year. Undergraduates may choose either a spring or fall semester or a complete year of study. Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

During the first week of each semester, all new undergraduates are expected to participate in an orientation program designed to introduce them quickly to life in the Spanish capital and the surrounding area. Excursions are arranged to various points of interest.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished gathering of some of the most renowned scholars of Spain, including members of the *Real Academia*, university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 1995-96 academic year is $6,500. The director and the secretary will do everything possible to help students settle in Madrid before the opening of classes.

Deadline for application to the junior program in Madrid is March 1 for the fall semester, full year, and spring semester. For Middlebury College sophomores the deadline is February 1.

Administrative Staff

Eduardo Béjar, Director
Lena I. Santillana, Assistant to the Director
Elisa González Soldevilla, Secretary

Programs of Study

The Junior Program

All courses are organized by Middlebury College for its own students. To be eligible to enroll in the Junior Program, undergraduates must have completed five semesters of college-level Spanish, including a 300-level course, with at least a B- average overall and a B average in Spanish. Qualified students may enroll for the fall or spring semester or for the full academic year. Some graduate courses are open to juniors during their second semester in Madrid. In special cases and with permission from the director, an advanced junior may be allowed to take a graduate course which is normally not open to juniors.

It is sometimes required or strongly recommended that a student attend the summer session or a similar program before attending the junior program in Madrid.

Students in the undergraduate program earn the equivalent of eight Middlebury College course units for the academic year in Madrid (four units per semester).

A student's workload must be approved by the resident director. Because a student's home institution

determines the number of credits awarded for work abroad, students are urged to discuss the question of transfer credits with their advisers. Middlebury College considers a semester or academic year abroad as equivalent to a semester or academic year in the U.S.

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

319 Spanish Language Fernández Isla

This course reviews grammatical structures and vocabulary and introduces the principles of composition to help students achieve a better command of oral and written Spanish.

331 Historical Background of Spain de la Guardia

This course deals with an approach to the modern Spanish state starting with its appearance in the 15th century and going through the changes and contradictions leading to the Spanish Civil War.

339 Contemporary Spanish Politics González

This course deals with a study of the last 80 years of Spanish political history. Special attention given to the time between Franco's death and the present, the so-called democratic transition.

340 Art in the Museums of Madrid Margaretten

This course deals with Spanish painting from the 15th through the 20th centuries in the Museums of El Prado and Casón del Buen Retiro. Extensive visits to museums required with the class and independently.

343 Spanish Cinema Soria

The objective of this course is the understanding of Spanish society through its cinema. Students view one film a week and study it in the context of Spanish history.

345 History of Contemporary Latin America González

After a quick review of geographical factors (e.g., regions and climate), students will consider the principal problems of Latin American history. A global view of the period between Independence and the first half of the twentieth-century will be presented, giving special attention to cultural aspects. The second half of the course will study present day Latin America with particular attention to the Central American crisis.

350 Trends in Contemporary Spanish Foreign Policy Rodríguez

This course deals with the historical evolution of Spanish foreign relations and policies from the time of the colonies at the end of the nineteenth-century to the issues concerning the Spanish presence in today's world.

352 The European Economic Community Rodríguez

In this course, students will review the European Economic Community from the period after World War II and the cold war. An important part of class time will study Spain's relationship with Europe before and after Franco and finally its integration into the European Community.

354 Women in Spanish Society de la Guardia

This course is a study of the status of women in Spanish society. The course begins with a review of the changes of the condition of women throughout history in order to better analyze the current situation.

407 Comparative Analysis: English-Spanish Fernández Isla

The objective of this course is to develop and perfect the oral and written competence of the advanced student. Special consideration is given to translation and therefore to the special challenges of the Spanish language for the English-speaking student.

410 The Subjunctive Fernández Isla

This course is designed to help the English-speaking student use the subjunctive in a spontaneous and natural form.

452 Spain after Franco: Literature, Society, and Culture Teruel

This class is a critical overview of Spanish society after 1975. The method of study will consist of a close look at the cultural industry, taking advantage of the many cultural activities that Madrid has to offer.

469 Modern Spanish Theater Doménech

This course deals with a very wide and comprehensive study of modern Spanish theater, not just as an art, but also as a reflection and representation of the Spanish society of this era. Some theater attendance is required.

482 Fiction in Spanish Literature: Short Stories Doménech

This course deals with the study of the short story, its history and trends as a literary genre in the Spanish literature of the nineteenth- and twentieth-centuries.

The Graduate Program

During the required preliminary summer in Vermont, graduate students normally take three courses: *Advanced Spanish Language*, *Literary Analysis* and one elective course. Students going to Madrid may not take 545. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory.

M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year.

Fall Semester

Language

600 Translation: English-Spanish Castillo

During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 Unit)

601 Composition and Stylistics Gutiérrez Araus

Ths subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 Unit)

602 Comparative Syntax: English-Spanish J. Fernández

The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 Unit)

604 Syntax of the Compound Sentence Bordón

This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 Unit)

Culture and Civilization

633 Spanish Architecture Ramón

The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization. (1 Unit)

637 Twentieth-Century Spain Sánchez Jiménez

This course will deal with the following themes: the beginning of the twentieth-century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the civil war from 1936-1939, Franco's rule, the decline of Franco's Spain, and the birth of the democratic opposition. (1 Unit)

Literature

573 Contemporary Spanish Novel Teruel

This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 Unit)

682 Contemporary Latin American Poetry Camacho

This course begins with the emergence of "Modernismo," the first literary movement of Latin America, and follows the development of Latin American poetry through its different trends to the greatest recognition and achievements reached in the first half of the twentieth-century. (1 Unit)

688 Country and City in the Latin American Novel Camacho

This course studies the contemporary Latin American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 Unit)

763 Modernity in Spanish Poetry: Machado/ Jiménez Bousoño

This course is a study of the modern era in Spanish poetry represented by a whole "literary generation" but especially by two very different poets, Machado and Jiménez. (1 Unit)

767 Cervantes: Don Quijote Sánchez

Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 Unit)

Professional Preparation for Teachers

693 Acquisition of Spanish as a Second Language: Theory Griffin

This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 Unit)

Spring Semester

Language

503 Spanish Language Today Bordón

This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 Unit)

603 Grammar of Spanish: Fundamental Problems Gutiérrez

This course is an approach from a theoretical and practical perspective to the most problematic issues that Spanish grammar presents to English speakers. (1 Unit)

620 History of the Spanish Language Castillo

This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic, and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 Unit)

Culture and Civilization

534 Velázquez, Goya, and Picasso Ramón

This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 Unit)

639 Spanish Cinema Sanz de Soto

The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 Unit)

Literature

561 Literature Seminar Camacho

This course provides an opportunity to acquire an understanding of the chronological development of Spanish letters through weekly lectures which are designed to help students organize their literary studies. **Students who are planning on continuing their studies in Spanish beyond the M.A. are strongly advised to take this course.** (1 Unit)

566 The Generation of 1898 A. Sánchez

In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno, and Maeztu. (1 Unit)

766 Women in Novels Camacho

The purpose of this course is to study, from a literary point of view, the image of the woman as a character of some Spanish or Latin American novels ranging from the nineteenth-century until today. (1 Unit)

769 Contemporary Spanish Theater Doménech

The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 Unit)

Professional Preparation for Teachers

692 Materials Development Griffin

This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 Unit)

General Remarks: *Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the director of the Middlebury program is required.*

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Director of the Language Schools
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VEGUEZ
Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

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MIDDLEBURY COLLEGE
The Russian School

Summer 1995

Academic Year Abroad
1995-96

The Russian School
Middlebury College
Middlebury, Vermont 05753
(802)388-3711 ext. 5533

Summer 1995

Nine-Week Session
June 9 - August 11
Total Fees: $5,435
(Tuition $3,600; Board $1,310; Room $525)

Six-Week Graduate Session
June 26 - August 11
Total Fees: $4,040
(Tuition $2,700; Board $960; Room $380)

Academic Year 1995-96
The School in Russia
Graduate and Undergraduate Programs
Fees*: Full year - $16,000; Semester - $10,750

**The comprehensive fee for Russia includes tuition, room, excursions, and round-trip air fare between New York City and Moscow.*

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The Russian School

The Middlebury College Russian School offers intensive summer programs from beginning language study through advanced graduate programs. Middlebury also offers opportunities for study in Moscow, at both undergraduate and graduate levels, during the academic year.

All programs emphasize both the development of language skills and the understanding of other cultures. All instruction takes place in Russian.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education, with a major in Russian or equivalent course work in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of summers on the Vermont campus, or in a combination of two summers in Vermont and an academic year in Moscow.

Doctor of Modern Languages: The D.M.L. degree in Russian differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; four graduate courses in a second language (French, German, Italian or Spanish); a comprehensive examination in Russian; one year's residency abroad; proof of a successful teaching experience in Russian; a dissertation and its oral defense.

An M.A. in Russian is a prerequisite for entrance to the D.M.L. program. For further information on the D.M.L. program, please contact the Dean of the Language Schools, Sunderland Language Center, Middlebury College.

N.B. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the Russian School also welcomes applications from non-degree students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in Russian).

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through intermediate, levels 100-300) award four units (twelve semester hours) of undergraduate credit.

The advanced undergraduate course (level 400) is offered in the six-week session and awards three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1996 and the academic year 1996-97 will accompany admissions materials published by the Language Schools in November 1995.

Enrollment

Upon acceptance, all students must pay a $200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1995, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other

tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Application materials for the 1996 summer session and the the 1996-97 academic year abroad will be available in November 1995 from:

The Russian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802)388-3711 ext. 5510
languages@middlebury.edu

Administration, Faculty, and Staff

Director: ALEXANDER WORONZOFF-DASHKOFF. Professor of Russian, Smith College. Ph.D., University of Southern California.

Associate Director: ANATOLY VISHEVSKY. Assistant Professor of Russian, Grinnell College. Ph.D., University of Kansas.

Faculty

ALEXANDRA BAKER. Instructor of Russian, Middlebury College. M.A. in Russian, Indiana University. M.A. in German, Middlebury College.

BORIS BRIKER. Assistant Professor of Russian, Rutgers University. Ph.D., University of Alberta.

ROBERT CHANNON. Associate Professor of Slavic Languages, Purdue University. Ph.D., Harvard University.

LYNNE DEBENEDETTE. Visiting Lecturer, Wayne State University. Ph.D. candidate, University of Michigan.

SVETLANA ELNITSKY. Associate Professor of Russian, St. Michael's College. Ph.D., McGill University.

HERMAN ERMOLAEV. Professor of Russian and Soviet Literature, Princeton University. Ph.D., University of California, Berkeley.

ALBERT GROTTEL. Assistant Professor of Foreign Languages and Music, St. Cloud University. Ph.D. equivalent, Leningrad Conservatory.

VASSILI ISTRATOV. Ministry of Foreign Affairs. Ph.D., Moscow State University.

ALEXIS KLIMOFF. Professor of Russian, Vassar College. Ph.D., Yale University.

TERRY KRUGMAN. Teacher of Russian, Dekalb County Schools. M.A., Middlebury College; M.A., Indiana University.

YURII MANN. Professor of Russian Literature, Russian Humanities University. Ph.D., Moscow State University.

VLADIMIR D. MILOVIDOV. Research Fellow, Institute of World Economy and International Relations. Ph.D.

LIDIA PACIRA. Associate Professor of Russian, Hobart and William Smith Colleges. Ph.D., Michigan State University.

MIKHAIL PALATNIK. Lecturer, Washington University; M.A. in Comparative Literature, Washington University. M.A. equivalent, University of Chernovtsy.

ERIC PERVUKHIN. Assistant Professor of Art, Southwest Missouri State University. M.A. equivalent, Moscow Pedagogical Institute. M.F.A., University of Illinois.

NATALIA PERVUKHIN. Assistant Professor of Russian, University of Tennessee. Ph.D., Bryn Mawr College.

LARISA RATNIKOVA. Lecturer in Russian, University of Pennsylvania. M.F.A., Moscow Art Theater School.

NATALIA SADOMSKAYA. Associate Professor of Anthropology, Columbia University. Ph.D. equivalent, USSR Academy of Sciences, Miklukho Maklai Institute of Ethnography.

MAKSIM SHRAYER. Ph.D. candidate, Yale University.

SNEJANA TEMPEST. Assistant Professor of Russian, Middlebury College. Ph.D., Yale University.

FREDERICK VANDOREN. Assistant Professor of Russian, Dickinson College. Ph.D., University of California, Berkeley.

VLADIMIR VOROPANOV. Director of the Vologda Regional Art Museum. Ph.D.

NELLY ZHURAVLYOVA. Associate Professor of Russian, State University of New York at Albany. Ph.D., Pushkin Institute of Russian Language.

GREGORI ZISKIN. Theater, film, and television director. Ph.D. candidate, McGill University; M.A. equivalent, Shchukin Theatrical Institute in Moscow; M.A., McGill University.

Administrative Staff

JANIS GREENE. Coordinator
JUDITH OLINICK. Coordinator

INTENSIVE LANGUAGE COURSES

RU 101-102 Beginning Russian
Krugman and Staff

This course develops all four skills (listening, speaking, reading, and writing) and provides a firm foundation for understanding Russian word formation. Almost all major points of grammar are covered. The class meets four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

RU 110-210 Advanced Basic Russian
VanDoren and Staff

During the first half of this course all major points of grammar are studied thoroughly. The second half of the session expands the student's

understanding of more sophisticated grammar points including verbal government and prepositions. Special attention is paid to developing listening comprehension and speaking skills through the use of video. Selection from Russian literature and the Russian press are read and discussed. The class meets four hours per day. An average of five to eight hours daily is expected to be spent on preparation for classwork, including work in the language and video laboratories. (4 Units)

RU 201-202 Intermediate Russian (Second Year)
Debenedette and Staff

This course provides a thorough review and expands the students' understanding of Russian grammar, while stressing continued development of all four skills. Special attention is paid to verbs of motion and to the reading of contemporary texts. The class meets four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

RU 301-302 Advanced Intermediate Russian (Third Year)
Palatnik and Staff

This course includes an extensive review of grammar with work on phonetics and intonation. It treats at greater length some points, such as participles and verbal adverbs, that may have been presented only in a rudimentary way in *Intermediate Russian*. There will also be an introduction to reading original literature and Russian newspapers. The main emphasis is on contemporary conversational Russian. The class meets four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

Advanced Undergraduate Courses

RU 405, 413, 462 Advanced Russian
Baker, Briker, Pacira, E. Pervukhin, N. Pervukhin
This core program consists of three courses: *Grammar and Syntax* (1.5 hours daily), *Conversation and Composition* (1.5 hours daily), and *Soviet Literature and Culture* (1 hour daily). The program is designed to develop students' language abilities at the advanced level. Discussions on literary and

cultural topics will be combined with concentration on phraseology and some finer grammatical points, including syntax and elements of stylistics. Classes meet four hours per day. Daily work outside the class will consist of extensive reading and writing and require four to six hours. (3 Units)

GRADUATE PROGRAM OF STUDIES

Upon receipt of application materials, new students applying to the graduate session will be sent a preliminary placement exam. In addition, new students enrolled in this program will also be required to take a final, more accurate placement exam prior to registration at the beginning of the session. A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the dean of the Language Schools, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level, for undergraduate credit, before beginning a full load of graduate work.

M.A. Degree Requirements
Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury Russian School (also known as summer of application). To receive the M.A. degree, the student must complete a total of twelve units. These may be earned during a series of summer sessions on the Vermont campus, or by taking three units during a summer session, six units during the academic year abroad in Moscow, and three units during a final summer session on the Vermont campus.

A maximum of three units may be transferred from other graduate programs following approval by the dean of the Language Schools. Two units earned at Middlebury's two-week seminars (when available) may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. N.B. Courses taken at other institutions, and proposed for transfer toward the Middlebury M.A. degree, must have been taken after admission to candidacy at the end of the first summer session. The program of study for M.A. candidates is individually planned in consultation with the

director and/or associate director. Candidates are expected to take a balanced program, including at least two (2) courses in each of the following areas:
(a) civilization
(b) language and linguistics
(c) literature
In addition, M.A. candidates must take one (1) seminar course on the Middlebury campus.

GRADUATE COURSES

I. Civilization Courses

RU 630 Gender Roles in Russian Society
Sadomskaya

This course will evaluate and compare traditional male and female roles in pre-revolutionary Russian society and family, during the Soviet period, and in post-revolutionary, contemporary life. Readings will be taken from historical and anthropological studies, fiction, and newspapers. There will be three exams. (1 Unit)

RU 641 Russian Art from Socialist Realism to Postmodernism
Voropanov

History and criticism of contemporary Russian painting, drawing, sculpture, applied arts, and design from the middle of the 1930s to the present time. The course will focus on the development of socialist realism, 1930-50, and the distinctive features of various trends in Russian art, 1960-80. Artists to be considered include V. Popkov, E. Moiseenko, N. Glazunov, T. Nazarenka, and others. Lectures, discussions, slides, paper, exam. (1 Unit)

RU 654 Russia and the Newly Independent States of the FSU
Istratov

The course will focus on the development of former republics after the collapse of the Soviet Union. Topics to be considered include: disintegration and integration within the Commonwealth of Independent States; regional and economic peculiarities of different states; Russia's new role; international repercussions. Special attention will be given to the Ukraine, Belorussia, Moldava, Transcaucasia, Central Asia, and Russia. Lectures and discussions. (1 Unit)

RU 758 Business and Industrial Organization
Milovidov

An analysis of contemporary business structures in Russia, and the role of business in economic growth. Students will study features of state business regulations, and private business organizations in various economic industries: banking, stock exchange, service, as well as recreation, hotels, and entertainment. Non-profit organizations, self-regulatory institutions, informal business associations, economic crime, and the Mafia will also be discussed, among other topics. Lectures and readings taken from contemporary sources. (1 Unit)

II. Language and Linguistics

RU 501 The Russian Verb
Zhuravlyova

The course will consider verbal aspects, prefixation, and verbs of motion. Analysis of lexical and grammatical (aspectual) meanings, contexts, and usage in different genres. Lectures and practical exercises. Quiz and exam. (1 Unit)

RU 503 Advanced Oral Self-Expression
Vishevsky

Designed for students with an excellent command of Russian, this course aims at raising students' proficiency to the level of structural accuracy, and vocabulary required for participation in most formal and informal conversations on practical, social, political, and selected professional topics. Extensive reading of media and literary texts; recreation of everyday situations; radio, TV, and feature film assignments. Final oral presentation and oral examination. (1 Unit)

RU 612 Language Change and the History of Russian
Channon

This is the first of two courses examining the development of the Russian language. It provides a foundation for the study of historical linguistics and language change, with application to the historical development of Modern Russian in particular. After a survey of the origin of the Russian language, and its place among the other Indo-European and Slavic languages, the course focuses on the phonological development of Modern Russian from its Common

Slavic roots to the contemporary stage. Various phonological phenomena of Modern Russian are explained from a historical point of view. The course supplies the necessary background for more advanced courses in the history of Russian such as RU 712. No prior knowledge of linguistics is assumed. Mid-term and final examinations. (1 Unit)

RU 714 Advanced Structural Analysis of Russian II
Channon

This is an advanced course in the grammatical analysis of Modern Standard Russian and treats further aspects of structure beyond what is included in RU 613. The primary focus is on the analysis of Russian nominal morphology. The underlying regularities of Russian declension and nominal derivation will be explored; time permitting, selected other topics, such as the role of word order, etc., will be treated as well. The course presupposes knowledge of the general concepts, and terminology of linguistic analysis, and familiarity with the phonology of Modern Russian, such as provided by RU 613. Mid-term and final examinations. (1 Unit)

III. Literature

RU 560 Readings in Russian Literature
Klimoff

The evolution of Russian poetry and prose will be documented by close reading and discussion of texts ranging from the late eighteenth-century to the present day. The aim of this course is to provide the basic tools for analysis and interpretation. Lectures, discussions, oral reports, final paper. (1 Unit)

RU 663 Russian Women Poets
Elnitsky

The course explores the works of nineteenth- and twentieth-century poets such as Karolina Pavlova, Zinaida Gippius, Anna Akhmatova, Marina Tsvetaeva, Bella Akhmedulina, and others, in the context of their personal and artistic lives. Attention will be given to certain aspects (themes, language, and style) of poetry written by women. The course requires active participation (discussion, oral presentations, written analysis, and translation of poetic texts). One paper or final exam. (1 Unit)

RU 762 Gogol: Questions of Biography and Problems of Creativity
Mann

The poetic system, compositional features, and correspondence of meaning and language in Gogol's works will be studied in the context of Russian and Western European literature. Oral presentation, paper, and final exam. (1 Unit)

RU 767 Contemporary Soviet Prose
Ermolaev

A study of themes, genres, and the artistic aspects of representative works written during the last three decades. A survey of the Soviet literary scene of the time. Reading and analysis of Vladimov's, *The Faithful Russlan*, Erofeev's, *Moscow-Petushki*, Trifonov's, *The House on the Embankment*, and selected short stories by Tolstaya and Petrushevskaya. Lectures, discussions, oral reports, final examination. (1 Unit)

IV. Seminar

RU 888 Seminar

Any 700 level course, combined with an additional seminar paper. This course satisfies the seminar requirement for M.A. candidates. (1 Unit)

The School in Russia

Since September 1991, the Middlebury School in Russia has been located at Moscow State University. It offers one-semester or academic year options for undergraduates, and an academic year program for graduate students. A resident director, who is a member of the Middlebury College faculty, supervises all aspects of the program.

Students live in one of the dorms on the University campus and enroll in a carefully structured academic program that has been tailored to meet the needs of American students while allowing them to experience all dimensions of Russian education.

Junior Program
One-semester juniors in Middlebury's Moscow program take three courses organized especially for the Middlebury group and taught by specialists in

Russian as a foreign language:
- Russian conversation;
- Russian grammar and composition;
- Russian history and culture.

These classes average eight students and may be further subdivided to accommodate varying levels of language proficiency.

Each student selects a fourth course from the offerings of Moscow State University. This course, taken along with Russian students, usually consists of both a weekly lecture and a seminar.

With the sweeping changes taking place in Russia, curricular choices are expanding rapidly. Some of the courses available to students in a recent semester included:
- *Banks, Stock Markets, and Bonds;*
- *Nationalities and Contemporary Political Problems;*
- *The Politics of Russian Literature and Culture;*
- *Marketing, Management, and Finance in Russia: The Language of Russian Business .*

Beginning with the 1995-96 academic year, undergraduates may elect a full year of study in Moscow. In addition to the fall semester program described above, students take four spring semester courses along with Russian students at Moscow State University.

Middlebury juniors receive four units of credit (twelve semester hours) for the one-semester program, and nine units of credit for the academic year program in Moscow.

In order to be eligible for admission to the junior program of the Middlebury School in Russia, a student must:
- complete two full years of college, or the equivalent;
- complete third-year Russian;
- receive a satisfactory grade on a Russian oral proficiency examination administered by Middlebury College.

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for the academic year.

Graduate students take six courses, three each semester, chosen from the offerings of Moscow University. Graduate students receive six units of graduate credit with the numerical grades converted to Middlebury's letter equivalents.

Housing and Living Conditions

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Middlebury students are housed in a Moscow State University dormitory in two- or three-person suites. Each suite contains a private room for each occupant and a shared bathroom. A communal kitchen and sitting room are located on the floor. Middlebury students also have a small private lounge with a television, VCR, microwave oven, washer/dryer, and telephone.

Medical care is available through the American Medical Center which enables students to receive care from an American doctor and entitles them to a 24-hour ambulance service from the Center.

Travel and Extra-curricular Activities

Middlebury students participate in a complete package of excursions designed to immerse them in the rich cultural heritage of Russia and the FSU. Soon after they arrive, a bus tour of the city orients students to their surroundings. During the semester, Middlebury organizes tours of such sites as the Kremlin museums, the Kremlin Armory, the monasteries of Novodevichy and Danilovsky, the Tretyakov Art Gallery and the Pushkin Art Museum. Theater, ballet, and other tickets enable students to attend performances at most of the major theaters in Moscow. Other activities arranged by the resident director have included attendance at sports events or hikes in the countryside around Moscow.

Activities within Moscow are supplemented by longer excursions to Zagorsk or other cities of Russia's Golden Ring. A trip to St. Petersburg for several days includes a complete cultural program in and around the city. Students will also travel to another Russian city for at least an overnight excursion. In the past, destinations have included Yaroslavl, Pskov, Suzdal, and the Baltic countries.

In addition to this organized cultural program, each student is paired with a Russian student tutor or mentor who is also a source for extra-curricular activities and hosts the American student in his or her home from time to time. We have found this an effective way for students to associate with Russians on an informal basis.

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